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By BATTY LANGLEY, Architect.

LONDON: Printed for and sold by H. FIERS, opposite to *Dean-street*, in *High-Holborn*. 1751.

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INTRODUCTION.

AS the greateſt Part of the Architecture of ANDREA PALLADIO, publiſhed by *Leoni*, *Ware*, &c. in large Folio's, conſiſts chiefly of Deſigns of Palaces, Bridges, and Temples, which to Workmen are of little Uſe; and as thoſe Books are of large Prices, beyond the Reach of many Workmen, and too large for Uſe at work; I have therefore, for the common Good, extracted from the Works of that great Maſter, all that is uſeful to Workmen; and which (with very large Additions of the beſt Examples in every Order, in this ſmall Volume, which renders it an entertaining and inſtructive Companion) I have made fully as plain and intelligible, as they have done in their large Folio's, and at ſo eaſy a Rate, as to be purchaſed by any common Labourer.

In the following Work, I have taken the utmoſt Pains to lay down every Individual with the ſtricteſt Truth, as a late Author * pretends to have done before me; but, upon a juſt Examination, 'tis evident he has not done ſo.—As for Example: In his *Ionick* Entablature, whoſe Height ſhould be equal to one 5th of the Column, *viz.* 108 *Min.* he has made it 109 Min. and the Height of his Architrave, which *Palladio* makes equal to one 6th of the Entablature, *viz.* 36 *Min.* he has made 36 $\frac{11}{12}$ *Min.*

And notwithſtanding that the Projection of the *Cima Recta*, called by *Palladio*, *Gola Diritta*,

* *Ware.*

which

which crowns the Entablature of every Order, is never made greater than eqnal to its own Height; yet he has made that of the *Tuſcan* to exceed it 1 $\frac{3}{4}$ Min. that of the *Dorick* $\frac{3}{4}$ Min. that of the *Ionick* $\frac{1}{2}$ Min. that of the *Corinthian* $\frac{5}{8}$ Min. and that of the *Compoſite* 1 Min. which *Palladio* himſelf, was he living, could not juſtify.

To theſe I could add much more, which I omit, and inſtead thereof ſhall lay down ſome general Rules, which ſhould be known to every Perſon delighting in ſound Architecture, that will be more uſeful; viz.

I. That the Height of the	*Tuſcan*	Column, including its Baſe, Shaft, and Capital, is	7	Diameters of the Column next above the Mouldings of its Baſe.
	Dorick		8	
	Ionick		9	
	Corinthian		10	
	Compoſite		10	

II. That the Height of the Baſe to the Column of every Order, is always equal to the Semidiameter of the Column; unleſs in the *Tuſcan* Order, whoſe Cincture (which is part of the Shaft) is ſometimes included in the Height of the Baſe, as A, Page 8.

III. That the Height of the *Tuſcan* and *Dorick* Capitals are alſo equal to the Semidiameters of their Columns.

IV. That the Height of the *Ionick* Capital is but 20 Minutes, unleſs the entire Height of the Volute be included; and then, from the Top of the Abacus to the lower Part of the Volute, is equal to a Semidiameter, as aforeſaid.

V. That the Height of the *Corinthian*, and the *Compoſite* Capitals, are each 1 Diameter and 10 Min. *viz.* 10 Min. to each Abacus, and 1 Diameter to each *Campana* or Bell Part. VI.

VI. That the Height of the *Tuſcan* and *Dorick* Entablatures, are always each equal to $\frac{1}{4}$ of the Height of the Column; and therefore the Height of the *Tuſcan* Entablature is 1 Diameter and $\frac{3}{4}$, and the *Dorick* 2 Diameters.

VII. That the Height of the *Ionick*, *Corinthian*, and *Compoſite* Entablatures, be each equal to $\frac{1}{5}$ of the Height of the Column; and therefore

The Height of the	*Ionick*	Entablature is	1 D. 48 M.
	Corinteian		2 — 0
	Compoſite		2 — 0

VIII. That the Height and Projection of every Cornice muſt be equal, unleſs the *Dorick*, which when Mutules are introduced, its Projection is greater, as in Plate 20.

IX. That the Diminution of the	*Tuſcan*	Shaft of the Column, is generally	$\frac{1}{4}$ of its Diameter.
	Dorick		$\frac{1}{5}$
	Ionick		$\frac{1}{6}$
	Corinthian		$\frac{1}{7}$
	Compoſite		$\frac{1}{7}$

X. That the Upright of the Dado of every Pedeſtal be directly under the Upright of the Plinth, to the Baſe of the Column ſtanding over it.

XI. That the Height of the Pedeſtal of every Order be divided into 4 equal Parts, as in Page 8, - - - - of which always give the lower 1 to the Height of the Plinth D, $\frac{1}{3}$ of the next 1 to the Height of the Moldings on the Plinth C; half the upper 1 to the Height of the Cornice A, and the Remainder to the Height of the Dado B.

XII. That the Diameter of the Dado to the *Tuſcan* Pedeſtal be always equal to its own Height; and to the Height of the Moldings on its Plinth, as in Page 8.

XIII.

XIII. That the Diameter of the Dado to the *Dorick* Pedeſtal, be always equal to its own Height, as in Page 19.

XIV. That the Diameter of the Dado to the *Ionick* Pedeſtal be always equal to half the Height of the whole Pedeſtal, as in Page 32.

XV. That the Semidiameter of the Dado to the *Corinthian* and to the *Compiſite* Pedeſtals, be each equal to $\frac{8}{9}$ of the Height of the Plinth.

XVI. That the Projection of the Plinth, and of the Cornice, before the Upright of the Dado in every Pedeſtal, be always equal to the Height of the Moldings on the Plinth, as in Pages 8, 19, and 32.

XVII. That the lower Faſcia of every Architrave, and the Frize of every Entablature, in all the Orders, do always ſtand directly over the Upright of the ſmalleſt Part of the Shaft of the Column or Pillaſter, next under the Hollow of its Aſtragal, that thereby *Solid may reſt on Solid*, and the whole have a true Bearing.

In every of the following Orders, before I proceed to exhibit their particular Members, I have given all the Varieties of Caſes how to proportion their principal Parts to any given Height, and to find the Diameter of the Column, which muſt be firſt known, as being the Scale by which we give the Heights and Projections to all the Members, according to their Meaſures affixed. And therefore, in every Order, the Diameter of the Column is ſuppoſed to be divided either into 60 equal Parts called *Minutes*, as in the Orders of PALLADIO; or into 24 or 36 Equal Parts, as in the Orders of that venerable Maſter JACOMO

BAROZZIO

BAROZZIO of *Vignola*, which I have comprized in this Work.

At the Bottoms of the following Pages, the Kind of Measure, by which the Member, are formed, is signified; *viz.* By Minutes, Parts, *&c.* and in those Pages where both Minutes and 24th, *&c.* Parts are used together, the Minutes are distinguished from the 24th, *&c.* Parts, by the Letter *M.*

The Heights of the Members are expressed by the Number of *Minutes* or *Parts* placed on them, to be read upwards; and their Projections are signified by the Numbers placed at their Extreams, which are accounted either from each other's Perpendiculars, as in the Entablature of PALLADIO, Page 5; or from the Upright of the Column, as in the Cornice in Page 10; or from the Central Line, as in its Architrave.

In the last Part of this Work I have given a great Variety of *Gothick* Moldings for the *Bases* and *Capitals* of *Columns*, *Arches*, *Weatherings*, *Jaumbs* for Doors, Windows, Chimney-Pieces, *&c.* and the Manner of describing them geometrically of any Magnitude desired: Which being entirely new, I hope will be favourably received.

BATTY LANGLEY.

July 14, 1746.

The Names of Moldings, &c. by ANDREA PALLADIO.

The Molding, &c. which is generally called	ANDREA PALLADIO calls
an *Abacus*,	*Abaco.*
an *Annulet*,	*Annelli.*
an *Architrave*,	an *Architrave.*
an *Astragal*,	*Tondino.*
a *Base*,	a *Base.*
a *Cavetto*,	a *Cavetto.*
a *Cima recta*,	*Gola diritta.*
a *Cima reversa*,	*Gola reversa.*
a *Cincture*,	*Cimbia.*
a *Corona*,	*Gociolatrio.*
a *Dado*,	a *Dado.*
a *Dentil*,	*Dentilla.*
a *Drop*,	*Gutæ.*
a *Drip*,	*Gronda.*
a *Fascia*,	*Fascia.*
a *Fillet*,	*Listello.*
a *Frize*,	*Fregio.*
a *Metope*,	*Metopa.*
a *Medilion*,	*Modiglion.*
a *Module*,	*Module.*
a *Mutule*,	*Mutule.*
the Neck of a *Tuscan* or *Doric* Capital,	*Collarino*,
an *Ovolo*,	*Ovolo.*
a *Pedestal*,	*Poggio.*
a *Plinth*,	*Zoccolo*, or *Orlo*,
a *Shaft*,	a *Fust.*
a *Scotia*,	a *Cavetto.*
a *Tenia*,	a *Benda.*
a *Torus*,	a *Bastone.*

An Explanatory INDEX.

For Young Students in Architecture.

A.

ABACUS, *the uppermoſt Member, or Members, on the Ovolo, &c. in the Tuſcan or Dorick Capital: Alſo the Cima reverſa on the Ionick, and all the Members, above the Volutes and Leaves, in the Corinthian and Compoſite Capitals.*

Angle Brackets ——— Page 148

——— *are thus deſcribed,* viz. *Let the Curve* 1, 3, 5, 7, 9, *Fig. A. be a given Front Bracket, to find the Curve x h f d b of the Angle Bracket.*

Draw the Ordinates 1. 2; 3. 4; 5. 6; 7. 8; at Pleaſure, and continue them to *a x*, the Baſe of the Angle Bracket.

Make *a b*, equal to 1. 2; *c d* equal to 3. 4; *e f*, equal to 5. 6; and *g h* equal to 7. 8; Then from *b* to *x* through the Extreams of the Ordinates *d f h*, trace the Curve required.

☞ NOTE, *The acute and obtuſe-angled Brackets* B *and* C *are alſo formed by this Rule.*

Annulets, *the Three ſmall Fillets in the Dorick Capital, by* Palladio *and* Vignola 6, 17

Arch { *Gothick,* or Ox-ey'd, Fig. F. ——
Hair Lip'd, Fig. A. ———
Crocketed, Fig. E. —— } 169

Athenian, *or Attic Baſe* —— —— 71

Architrave, *the lowermoſt principal Part of an Entablature.*

Architraves to Doors and Windows, their Breadths, *to be not less than* 1 *Sixth, nor more than* 1 *Fifth of their Opening.*

Architraves to Chimney Jaumbs, *to be not more than* 1 *Sixth, not less than* 1 *Eighth of the Vacuity.*

Astragal, *a Semi-circular Member, like a small Torus with a Fillet under it.—It is used to terminate the upper Parts of the Shafts of Columns and Pilasters; and on which their Capitals are placed.*

B.

BAlluſtrade, *its Height on an Entablature* 147
——— *How proportioned* ——— ibid.
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—— Corinthian, 41, 47, 51, 52, 53, 54, 55, 56, 57, 58, 67, 68, 72, 73
—— Compoſite, ——— 72, 73, 76, 81.

C.

CAmpana, *the Bell of the Corinthian Capital, against which the Leaves are placed, as in* 44
Cartelli, *or* Cartocci, *a Truſs, placed to ſupport an Entablature, in the Place of a Column.*
Cavetto, *how deſcribed* ——— 116
Chimney-Pieces: 21 Varieties, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 144, 146, 147.

To proportion their Parts.

Divide the Vacuity in 3, &c. *Parts, as therein expreſſed, and of thoſe Parts, give to the Breadth and Height of each principal Member, as denoted by the Figures affixed.* N. B. When the entire Height of a Cornice to a Chimney-Piece is known, you are then to work any Cornice therein at Pleaſure; for which Purpoſe I have given 24 Varieties in 126, 127, 128.

☞ *And*

☞ *And of Tænia's or Bands to their Architraves, I have give* 48 *Varieties in* 116, 117, 118, 119, 120, 121.
Cima Recta } *How described* —— ibid.
Cima Reversa }
Column, *the Second or middle Principal Part of an entire Order, standing on the Pedestal, consisting of three principal Parts*; viz. *its Base, Shaft, and Capital.*
Cincture, *a Fillet or Band to the lower Part of the Shaft of a Column, as that on the Torus of the Base to the Tuscan Column* 8
Collarino, *the Neck of the Tuscan or Dorick Capital.*
Composite Pedestal, *by* Palladio, 74. *By* B. L. 80
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——————— *from the Ancients*, 76. *By* B. L. 81
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——————— *Its Diminution* 1 *Sixth of its Diameter next over its Base.*
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——— Intercolumnations, *the same as in the Corinthian Order.*
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——— Imposts, *by* Palladio, 98, 87. *By* B. L. 100
Composite Doors, *square and circular headed* — 110, 111, 114
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Cornice, *the uppermost principal Part of an Entablature*; *also that Part of a Pedestal which projects over its Dado.*
Cornices for Chimney-Pieces, 24 *Varieties.* 126, 127, 128

Cornices for Rooms, *to find their Height.*

I. *Of* Tuscan Cornices.

If the Cornice is to be considered as the Cornice of an Entablature on a Column only, then divide the given Height in 35 equal Parts, and give three of those Parts to the Height of the Cornice.—But if the Column is supposed to stand on a Subplinth of 1 Diameter in Height; then divide the given Height in 39 Parts, and give 3 to the Cornice. And if the Column be supposed to stand on a Pedestal, then divide the given Height in 43 $\frac{3}{4}$ Parts, and give 3 to the Cornice.

II. *Of* Dorick Cornices.

If the Cornice is to be considered as the Cornice of an Entablature on a Column only; divide the given Height in 40 Parts, and give 3 to the Cornice: But if on a Column and Subplinth of 1 Diameter, divide the Height in 44 Parts, and give 3 to the Cornice; and if on a Column and Pedestal, then divide the Height in 50 Parts, and give 3 to the Cornice.

III. *Of* Ionick, Corinthian, *and* Composite *Cornices.*

If the Cornice is to be considered as the Cornice of an Entablature on a Column only, then divide the Height in 15 Parts, and give 1 to the Height of the Cornice: But if on a Column and Subplinth of 1 $\frac{1}{12}$ Diameter in Height, then divide the Height in 66 Parts, and give 4 to the Cornice. And, if on a Column and Pedestal, then divide that given Height in 75 Parts, and give 4 to the Cornice.

Corinthian Pedestal *and* Base. *By* Palladio 41
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——— *in the Temple of* Peace, —— 53
——— *in the Piazza and Temple of* Neva Trajanus —— —— —— 55, 56
——— *in the Temple of* Vesta *and* Mars, 57, 58

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——— *Its Height* 30 *Min.*
Corinthian Column, *its Height* 10 *Diameters.*
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——————— *How proportioned to any Height; and to find its Diameter,* — — 17, 38, 39, 40
——————— *How fluted — Divide the Girt or Circumference of the Shaft next the Base, and next to the Astragal, each into* 96 *Parts; of which give* 3 *to each Flute, and* 1 *to each Fillet.*
——————— *when fluted, hath* 24 *Flutes, and as many Fillets.*
Corinthian Capital. *Its Height* 70 *Minutes.*
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Crocket-Arch. *How described.* Fig. D. ——— 168

D.

DORICK Pedestal *and* Base. *By* Palladio 15
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Dorick Base *of the Column. By* Palladio — ibid.
——————— *By* Vignola 72
——————— *By* B. L. —— 19
Dorick Base. *Its Height* 30 *Minutes.*
Dorick Column. *Its Height* 8 *Diameters when alone, and* 8 ½ *Diameters, when with Pilasters.*
——————— *Its Diminution* $\frac{1}{5}$ *of its Diameter.*
——————— *How proportioned to any Height, and to find its Diameter,* —— 11, 12, 13, 14
——————— *How rusticated,* —— 104, 105
——————— *When fluted, with Flutes only. Divide the Girt or Circumference of the Column into* 20 *Parts, and each Part will be the Breadth of a Flute: But when with Fillets, divide the Girt into* 80 *Parts; of which give* 3 *to a Flute, and* 1 *to a Fillet.*
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——————— *to Doors,* &c. —— 104, 105
——————— Soffits —— —— 84, 85
——————— *Intercolumnations* —— 91
Dado, *the Dye, or that middle square Part of a Pedestal, contained between its Cornice and Base.*

E.

ENtablature, *the uppermost Principal Part of an entire Order, consisting of the Architrave, Frize, and Cornice.*

FLUTES

F.

FLUTES, *the Channelling of the Shafts of Columns and Pilasters.*
——— *their Number in the Dorick Column is* 20.
——— *in the Ionick, Corinthian, and Composite* 24.
——— *their Depth equal to half their Breadth.*
Fillets, *the flat Intervals between the Flutes.*
Fret Ornaments, 149, 150, 151, 152, 153, 154, 155, 156.
Frize, *the middle Principal Part of an Entablature, which in the Ionick Order is often made swelling, as in Page* 28.

G.

GLYPHS, *Channels, as those in the Dorick Frize, which being three in Number,* viz, *two whole and two half ones, are therefore called* Tri-Glyphs, *that is,* Three Glyphs *or Channels.*
Gothick *Bases* 160, 161, 162, 165, 166
——— *Capital* ——— 161, 162, 164, 165
——— *Arches* 168, *are thus described,* viz.

(1) Fig. A, divide the given Breadth *n* 8 in 8 Parts; on the Points 2, 6, describe the equi-lateral Triangle 2, 6, *r*, and draw the Lines *t r q*, and *s r p*, cutting *x p* in *p*, and 7 *q* in *q*: On the Centres 2 and 6, describe the Hanch-Arches *x z*, and *y* 7; and on *p q* the Arches *z v* and *v y*, and others concentrick, to form the Architrave at Pleasure.

(2) *The Hair-lip'd Arch*, Fig. B.

Divide the given Breadth d 10, in 10 Parts; make d c equal to 2 Parts, and draw the Lines *c e* 2 — On the Points 2 and 8, describe the Arches *d e* and 10 *h*, and draw the Line *e h*; — On the Point 5 describe the Semi-circle *e n o h*, and draw the Line *i u o k* parallel to *d* 10.—Make *n o* equal to *d* 1, and draw the Lines *e n* and *o h*, which bisect in *t* and *v*. Bisect *e t*, and *t n* in *x* and *w*; and *h v* and *v o* in *g* and *l*.

On the Points *x* and *w*, raiſe the Perpendiculars *x b* and *w i*; and on the Points *g* and *l*, the two Perpendiculars *g f* and *l k*, and draw the Lines *i b* and *k v f*; on the Centres *b* and *i*, deſcribe the Arches *e t* and *t n*; and on the Centres *k f*, the Arches *o v*, and *v h*.

— The Hair-Lip'd Arch Fig. C is deſcribed in the ſame Manner, and the Crocket-Arch Fig. D, is ſo plain to Inſpection, that it needs no verbal Deſcription.

Gothick *Groins* are thus deſcribed, Fig. C 169. Make the Ordinate *a, b, c, d*; &c. in Fig. C. equal to the Ordinates in Fig. A, and from 4 through the Points *b, q, f, h*, &c. to z, trace the Groin required. NOTE, *The Groin Arches Fig. D, G, I, H*, or any other Kind whatſoever, are found by this Rule.

Gothick *Columns, their Height is 6 Diameters, including the Diameters of their ſmall Cylinders, and their Intercolumnation is 4 Diameters.*

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——— ——— *for Chimney Jaumbs* ——— 172
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——— *Chimney Pieces* 178, 179, 180, 181, 182, 183, 184.
——— Guilochi's ——— 157, 158, 159
——— Guttæ, *Drops, as thoſe in the Dorick Architrave, under the Triglyphs, and in the Soffits of the Mutiles, commonly called Bells.*

H.

HAIR-Lip'd Arch *deſcribed*, Fig. C 168
——— Groin, *how deſcribed*, Fig. A 169

I.

INtercolumnations, *the Diſtance between two Columns.*
Ionick Pedeſtal *and* Baſe *of the Column, by* Pallodio 25
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Ionick Column, *its Height* 9 *Diameters.*
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——— *to*

——— *to ſemicircular-headed Doors,* 102, 104, 106, 108.
——— *How deſcribed,* —— 112, 113

L.

LEAVES *of the Corinthian and Compoſite Capitals, their Thickneſs to be equal to the Depth of a Flute, at the Aſtragal of the Column.*

M.

MODIGLIONS: Ionick *at large* 36
——— Corinthian —— 49, 50
——— Compoſite —— —— 83
Module, *the Diameter of a Column at its Baſe, divided into* 60 *Minutes.*
Moldings *for Architraves to Doors, &c.* 48 *Varieties,* 116, 117, 118, 119, 120, 121
——— *for Tabernacle Frames* 129
——— *for Cornices to Chimney Pieces,* 24 *Varieties,* 126, 127, 128
——— *for Gothick Gates and Doors* 170, 171
——— *for Gothick Chimney Jaumbs* 172
——— *for Weatherings to Gothick Windows,* &c. 173
Metope, *that Interval in the Dorick Frize, which is contained between two Triglyphs.*
Minute, the 60th Part of the Diameter of a Column, next to its Baſe
Mutile, a Kind of Modilion, ſometimes uſed to ſupport the Corona of the Dorick Cornice, and is placed directly over a Triglyph, having its Soffit enriched with Gutta's or Drops, called Bells, as in 84, 85.

O.

An entire ORDER: *its Principal Parts are the Pedeſtal, Column and Entablature.*
The 5 Orders *of Columns are thus delineated.*

I. By

I. By Modules and Minutes.

The Diameter being given, or found as in Pages 1, 2, 3, 4; 11, 12, 13, 14; 21, 22, 23, 24; 37, 38, 39, 40; *divide it in* 6 *equal Parts; and one of those Parts into* 10, *and then the whole may be said to be divided in* 60 *Parts, called Minutes.*

Of these Minutes, *make the Height and Projection of every Member, equal to the Number of Minutes affixed to them, as in Page* 5: *And then form their Extreams or Profiles, as is shewn in Page* 116.

II. By the 24*ths* or 36*ths* of the Diameter, according to GIACOMO BAROZZIO of *Vignola*.

Divide the Diameter into 24 *Parts, as in Page* 7, *or* 36ths, *as in* Page 29; *and of those Parts, make the Heights and Projections of each Member equal to the Number of Parts affixed to them, as before of Minutes.*

III. By equal Parts.

I. *The* TUSCAN ORDER.

1. Divide the entire Height in 5 Parts, as a b Page 1; the lower 1 is the Height of the Pedestal;—2dly, divide the upper 4 Parts, as e f, in 5 Parts, the upper 1 is the Height of the Entablature;—3dly, divide the lower 4 Parts in 7 Parts, 1 is the Diameter of the Column;—4thly, subdivide the Height of the Pedestal in 4 Parts, as in page 8; give 1 to the Plinth; one third of 1 to the Moldings on the Plinth; $\frac{1}{2}$ of the upper 1 to the Cornice, and the Remains to the Dado;—5thly, divide the Height of the Entablature in 7, of which give 2 to the Architrave, 2 to the Frize, and 3 to the Cornice

II. *The* DORICK ORDER.

The Height of the Pedestal, is a 5th of the Whole, Page 11; and the Height of the Entablature is a 5th of the Remains, as before in the Tuscan Order;—divide the 4 remaining Parts in 8 Parts, 1 is the Diameter of the Column—The Parts of the Pedestal are proportioned as those of the Tuscan, but the

the Height of the Entablature muſt be divided in 8, as in Page 20, of which give 2 to the Architrave, 3 to the Frize, and 3 to the Cornice.

III. *The* IONICK ORDER.

The Height of the Pedeſtal is a 5th of the Whole as before, but the 4 remaining Parts muſt be divided in 6 Parts, of which the upper 1 is the Height of the Entablature, and the other 5 of the Column, and which being divided in 9 Parts, 1 is the Diameter of the Column.—The Parts of the Pedeſtal are found as in the other Orders; but the Height of the Entablature muſt be divided into 10 Parts, of which give 3 to the Architrave, 3 to the Frize, and 4 to the Cornice, as in Page 34, 35.

IV. *The* CORINTHIAN *and* COMPOSITE ORDERS.

The Height of the Pedeſtal is a 5th of the Whole, and the Height of the Entablature is a 6th of the Remains, as before in the Ionick; but the 5 remaining Parts muſt be divided in 10 Parts, 1 of which is the Diameter of the Column.—The Parts of the Pedeſtal are here the ſame as in all the preceding Orders, and the Entablature being divided in 10 Parts, as in the Ionick, give 3 to the Architrave, 3 to the Frize, and 4 to the Cornice. Vide Page 48.

☞ NOTE, *The Subdiviſions of the reſpective Members of the preceding Principal Parts, in every of the Orders being plain to Inſpection, need no further Explanation.*

Ordinates, *right Lines parallel to the central Line of a Figure*, as *a b*, cd, ef, gh, *&c. in Figure s*C, *Page* 169, *which are parallel to their central Lines* C *z*.

Ovolo, *how deſcribed* ——— 116

Ox-Ey'd Arch, Fig. F —— —— 169

P.

PEdeſtal, *the lowermoſt Principal Part of an entire Order, conſiſting of* 3 *Principal Parts*, viz. *its Baſe, Dado, and Cornice.* Note, *their Height in every*

every Order is 1 *Fifth of the Height of the entire Order.*

Pediment, *its Height or Pitch in the Tuſcan Order is equal to* 1 *Fourth of its Extent; but in every of the other Orders, the Height is equal to* 2 *Ninths of its Extent.*

———*open on Truſſes, divide their entire Breadth in* 22 *Parts* — — 143

———*broken* — — 142

———raking and returned Moldings *of Pediments are thus formed,* Fig. A B C — 142

Let Fig. A, be the *Cima Recta* of the level Cornice; draw the Ordinates 3, 4; 5, 6; 7, 8; at Pleaſure, and continue them to *i m n*; from whence draw the Lines *i r*, *m t* and *n w*.—Draw *a y Fig.* B, and *o x Fig.* C—make the Ordinates *c d* and *r s*, each equal to the Ordinate 3 4; alſo *e f* and *t v*, each equal to the Ordinate 5 6; alſo *g h* and *w x*, each equal to the Ordinate 7 8; then from the Point *b*, *Fig.* B, through the Points *d f h* to the Point *y*, trace the *Raking Cima*; and from the Point *q*, *Fig.* C, through the Points *s u x*, to the Point *z*, trace the *returned Cima*, which are the Moldings required.

N. B. The Raking and returned *Cima Reverſa* D, the *Cavetto* E, and the *Ovolo* F, are all found in the preceding Manner.

Piano, *the plain Faſcio of an Architrave, as in* 124, 125.

Pilaſters, *their Heights of Baſes, Shafts and Capitals, in every* Order, *are the* ſame as of Columns.

☞ Note, *when Pilaſters are uſed with Columns, their Shafts muſt have the ſame Diminution as the Columns: But when they are uſed alone, they ſhould not be diminiſhed.*

Pilaſters are fluted as following, viz. *divide the Breadth in* 29 *equal Parts, of which give* 1 *to each Fillet, and* 3 *to each Flute.*

But

☞ But if 'tis required, that they ſhould have a Bead at each Angle: Then

Divide the Breadth in 31 *equal Parts, of which give* 1 *to each Bead, and the other* 29 *to the Fillets and Flutes as before.*

Portico's *are thus proportion'd*, viz.

Four 4 Columns:

Divide the given Front in 23 *Parts, two of which is the Diameter of the Column; then give* 3 *Diameters in the Clear to the Middle, and* 2 $\frac{1}{4}$ Diameters to each Side Interval.

For 6 Columns:

Divide the given Front in 18 *Parts,* 1 *Part is the Diameter.*

Then give 3 Diam. *to the Middle*, and 2 $\frac{1}{4}$ Diameters, in the Clear, to the Sides as before.

R.

RUſticated Columns 102, 104, 106
Ruſtick Quoin } 145
Ruſticks Champhered }

S.

SCOTIA, *a hollow Member of the Baſe of a Column, as that numbered* 4 *in* —— 53
—— *How deſcribed*, vide 51, 53, 54, 55, 56, 57, 58, 67, 68, 74, 76.
Shaft of a Column, or Pilaſter, *is that Part which is contained between its Baſe and Capital, and is diminiſhed from* 1 *Third of their Height, up to the Hollow, under the Fillet of their Aſtragal.*
Shafts of Gothick Columns —— 167
Soffit, *the under Part of the Corona of a Cornice, as in Pages* —— 84, 85, 86, 87
Subpliſth, *a Pedeſtal without Baſe or Cornice, as* A *and* B, *Page* 14.

T.

TAbernacle Frame *Moldings* —— 129
Tenia's or Bands for Architraves to Doors, Windows and Chimney Pieces, 48. *Varieties in Pages* 116, 117, 118, 119, 120, 121.

Triglyph, vide *the Word Glyphs in Letter G.*
——— *its Breadth* 30 *Minutes.*
——— *their Diſtance is equal to their Height, which is generally* 45 *Minutes.*
——— *their Glyphs how divided, ſee Page* 17.
Truſſes to Doors and Windows —— 115
Tuſcan Pedeſtal, *by* B. L. —— —— 8
——— *Baſe of the Column, by* Palladio 5
——— *by* Vignola, Fig. A } —— 8
——— *by* B. L. Fig. B }
——— *Its Height* 30 *Minutes.*
Tuſcan Column, *its Height* 7 *Diameters, including the Baſe and Capital.*
——— *Its Diminution* 1 *Fourth of its Diameter next to its Baſe.*
——— *Proportioned to any Height, and to find the Diameter* —— —— 1, 2, 3, 4
——— *How Ruſticated* —— 102
Tuſcan Capital and Entablature.
——— *By* Palladio, Page 5. *By* Vignola, 6
——— *from the Ancients,* Page 7. *by* B. L. 8
——— *A* 5*th Variety,* —— 10
Tuſcan Doors —— 102, 103
Tuſcan Impoſts. *By* Palladio, —— 92
——— *By* Vignola *and* B. L. 90
Tuſcan Key-Stones for Windows. 101
——— *For Doors,* 103. *For Arches,* 92, 102
Tuſcan Intercolumnations —— 88

V.

VOLUTE Ionick —— 26

In deſcribing the Ionick Volute, Page 26, it is to be obſerved.—1. That the Centre of its Eye be placed directly under the Bottom of its Abacus, and againſt the Middle of the Aſtragal, as in Page 28. 2dly, That the Diameter of the Eye be equal to the Height of the Aſtragal; viz. 1 Eighth of the intire Height of the Volute, as in Page 26.—That therein be inſcribed a Geometrical Square, with

with its Semi-Diameters divided, each in 3 equal Parts, at the Points 6. 10; 5. 9; 11. 7; and 12. 8. in the Eye of the Volute at large; which are the Centres on which the Contour, or Out-line of the Volute is described, *viz.* The Point 1 is the Centre of the Arch *x i b*; the Point 2 of the Arch *b l d*; the Point 3, of the Arch d o f; the Point 4, of the Arch f q h, *&c.* And then, each of those Parts being subdivided into 3 Parts; the first next to the aforesaid 12 Centres. marked thus *, are the 12 Centres on which the Inside Curve of the Volute is described.

WEatherings for Gothick Windows and Doors 173

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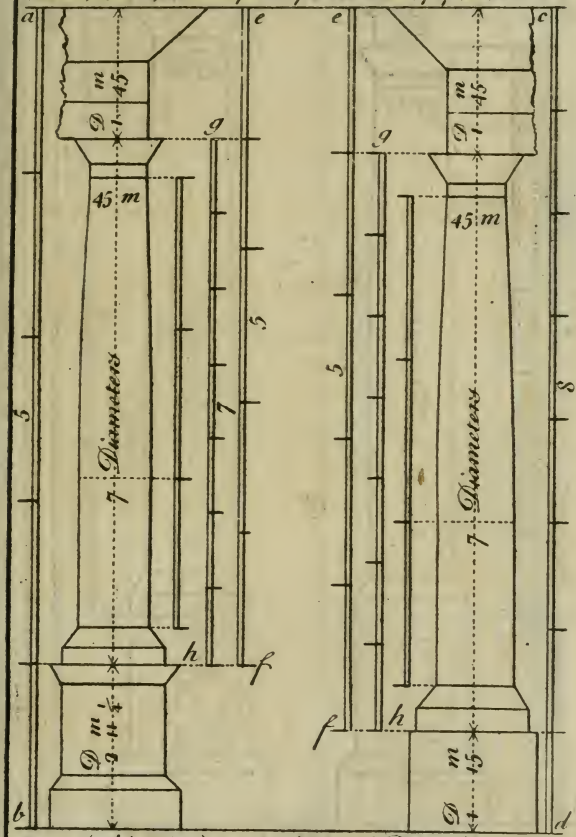
The E N D.

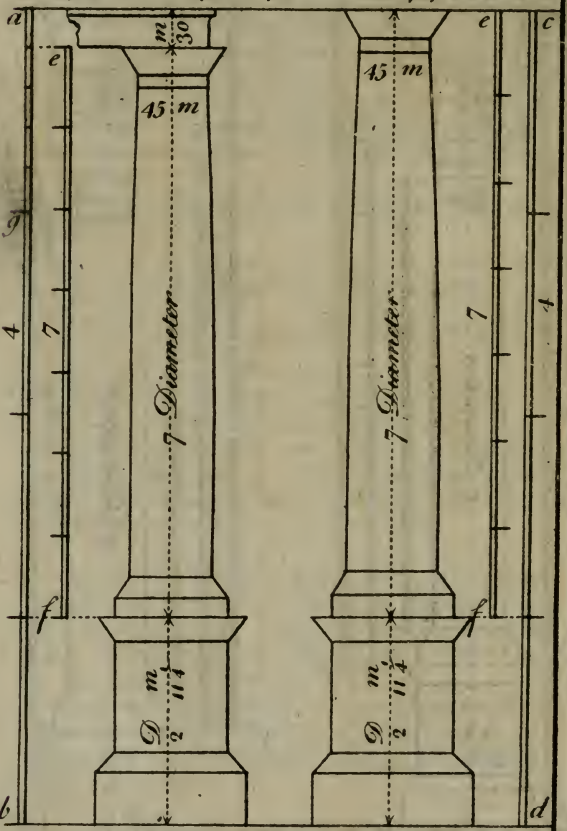
I. Of the TUSCAN ORDER.

To Proportion the Tuscan *Column & Entablature, with its Pedestal or Subplinth to any given Height, as a b, or c d, and to find ye Diameter of ye Column.*



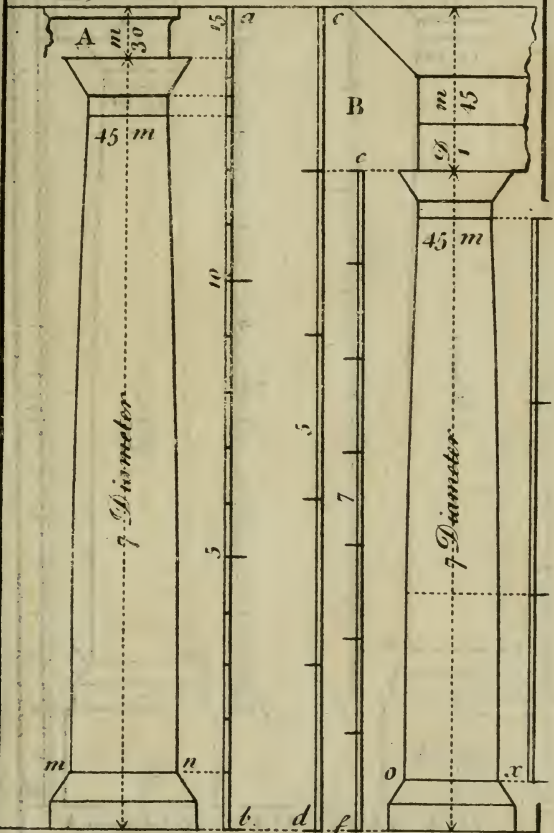
Divide	ab, cd, ef, gh	in	5, 8, 5, 7	Parts	Give 1, 1, 1, 1	to the	Pedestal, Subplinth, Entablature, Diameter

To Proportion the Tuscan Column & Pedestal, with, or without its Architrave to any given Height, as a b & c d and to find ye Diameter of ye Column



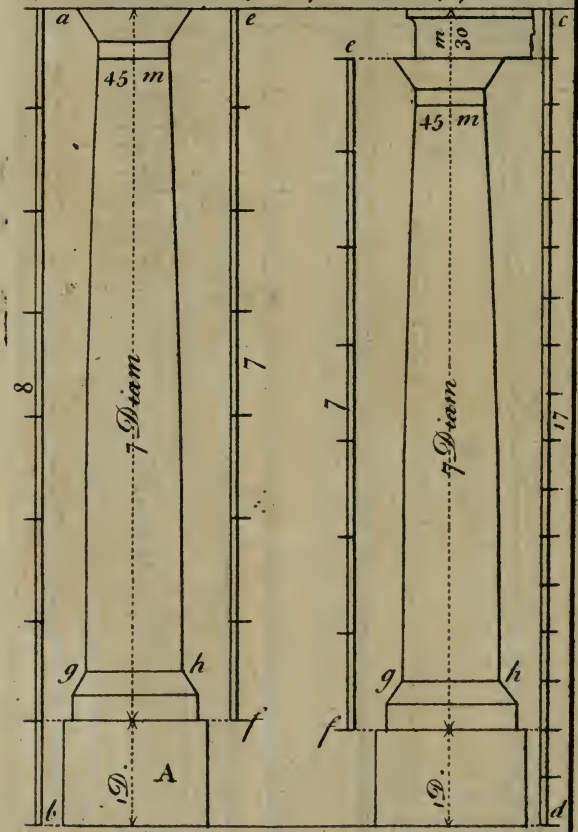
Divide { a b & c d, a g, e f } in { 4, 5, 7 } Parts { 1 to each Pedestal, 1 to the Architrave, 1 to the Diameter } Give

To Proportion the Tuscan *Column with its Architrave only, or with its Entablature to any given Height, as a b & c d and to find ye Diameter to ye Column*



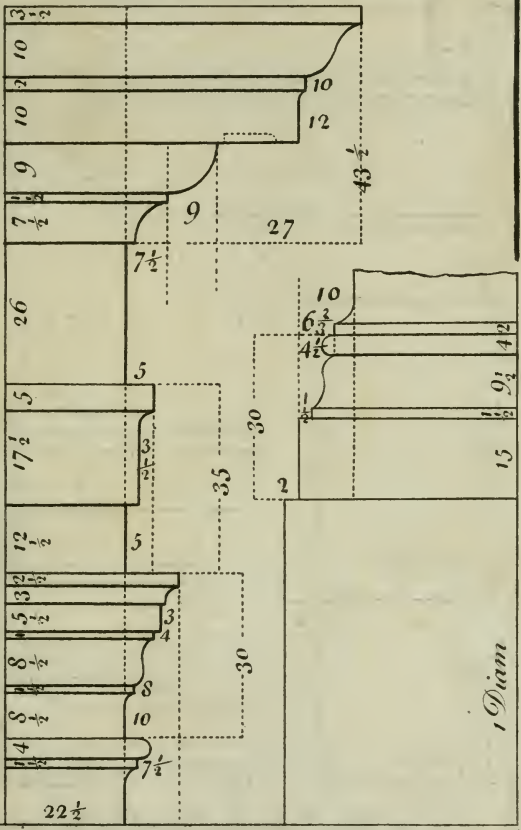
Divide	a b	in	15	Parts	1	to the	Architrave A
					2		Diameter m n
	c d		5	Give	1		Entablature B
	e f		7		1		Diameter o x

To Proportion the Tuſcan *Column and Subplinth, without, or with its Architrave to any given Height as a b or c d and to find ye Diameter of ye Column.*



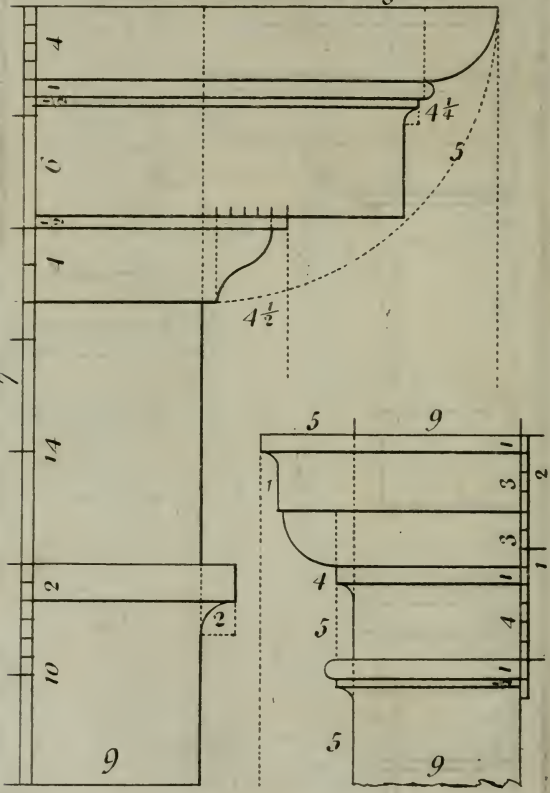
Divide	a b c d e f	in	8 17 7	Parts Give	1 2 1	to the	Subplinth A Subplinth B Diameter g h. &c.

The Tuſcan Order *by* A Palladio.



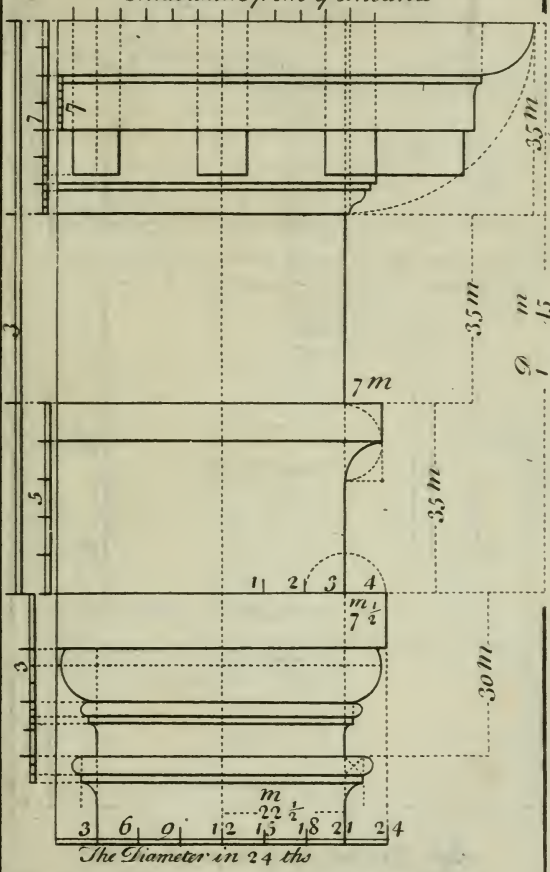
By Minutes

The Tuſcan *Capital and Entablature by* Iacomo Barozzio of Vignola.



N.B. That the Measures affixed to this and to all the other Orders of this Master are 24th of the Diameter as shewn in Page 7 by which the Height & Projection of every Member is made in the same manner as by Minutes, in Page 5.

A Third variety of ye Tuscan Capital and Entablature from ye Ancients



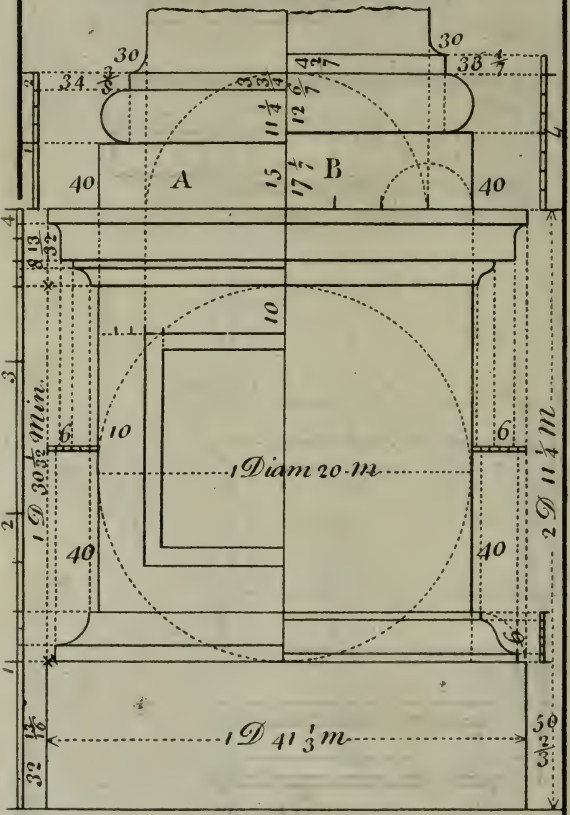
The Diameter in 24 ths

Divide the Height of the Entablature in 3 Parts

Give { 1 / 1 / 1 } to the { Architrave / Frize / Cornice }

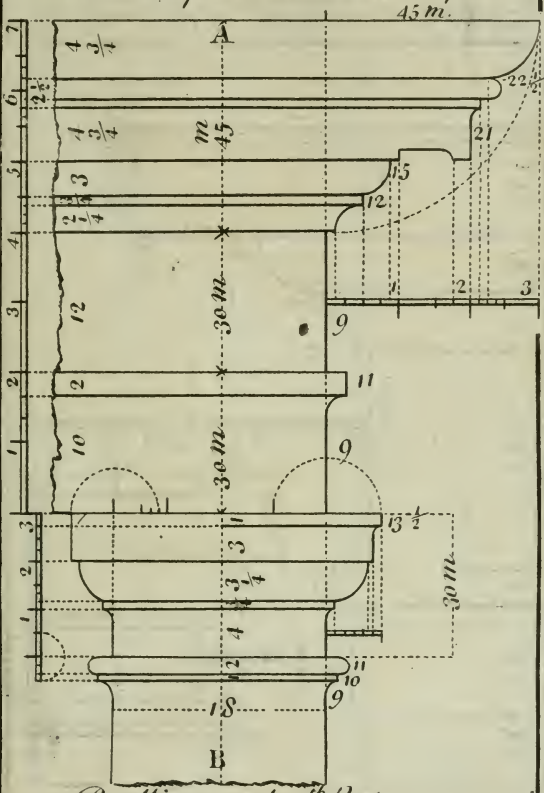
And Subdivide as Exhibited.

The Tuscan Pedestal & Base by B L.



By Minutes & by Equal Parts.

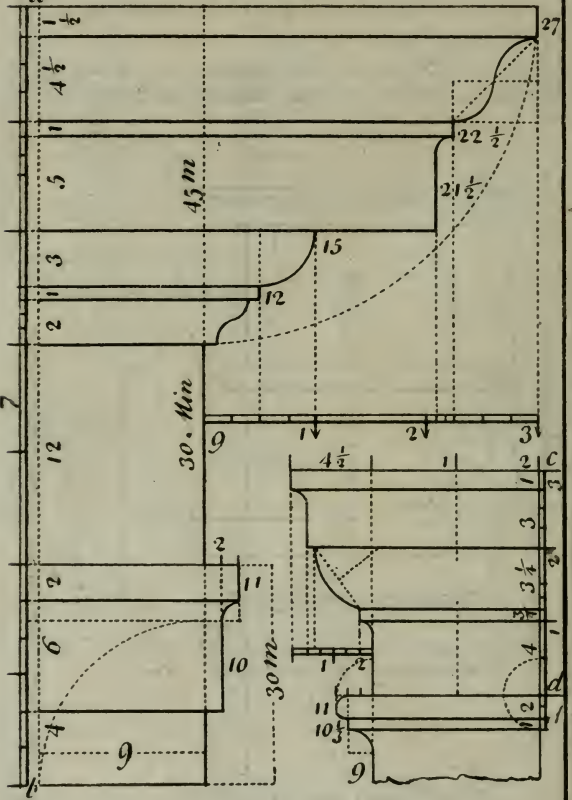
The Tuſcan *Capital & Entablature by* B L



By Minutes and 24th Parts.

N B Here the Projection of the Members are Accounted from the Centeral Line A B.

A Fifth variety of the Tuſcan *Capital and Entablature.*

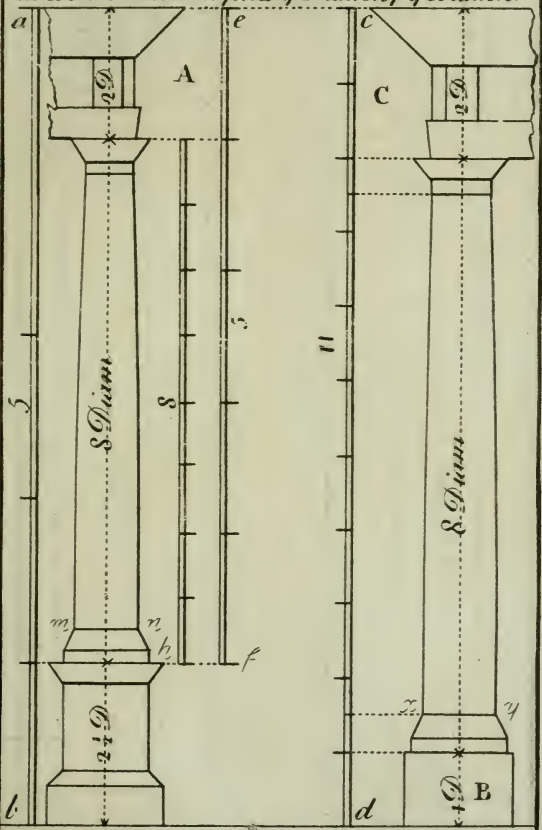


Divide { a b / c d } *in* { 7 / 3 } *Parts as in Page 9 and Subdivide as Exhibited*

NB *The Measures Affixed are* 24ths *and the Projections are accounted from* ye *Central Line*

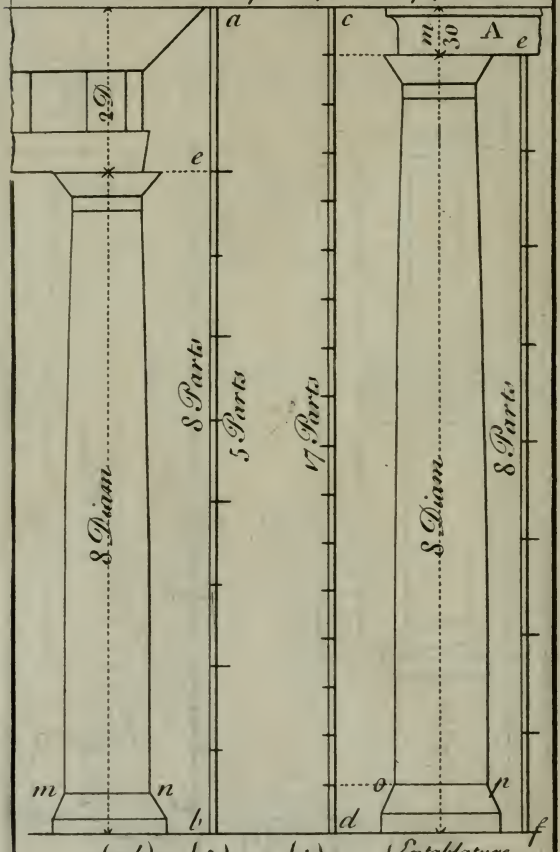
II Of the DORICK ORDER.

To Proportion ye Column & Entablature with its Pedestal or Subplinth to any given Height as a b & c d and to find ye Diam: of ye Column.



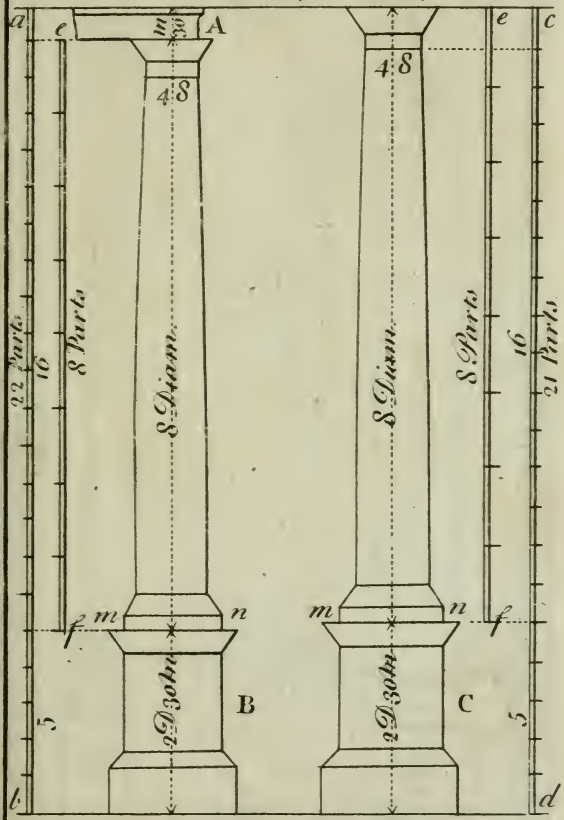
Divide { a b, e f, g h, c d } in { 5, 5, 8, 11 } Parts { Give } { 1, 1, 1, 1 } to the { Pedestal, Entablature, Diam m n, Subplinth B, 2 to the Entab C, 8 to ye Col. D, and 1 is the Diam x y.

To Proportion the Dorick *Column with its Architrave, or Entablature to any Height, as a b, or c d, and to find ye Diam: of ye Column*



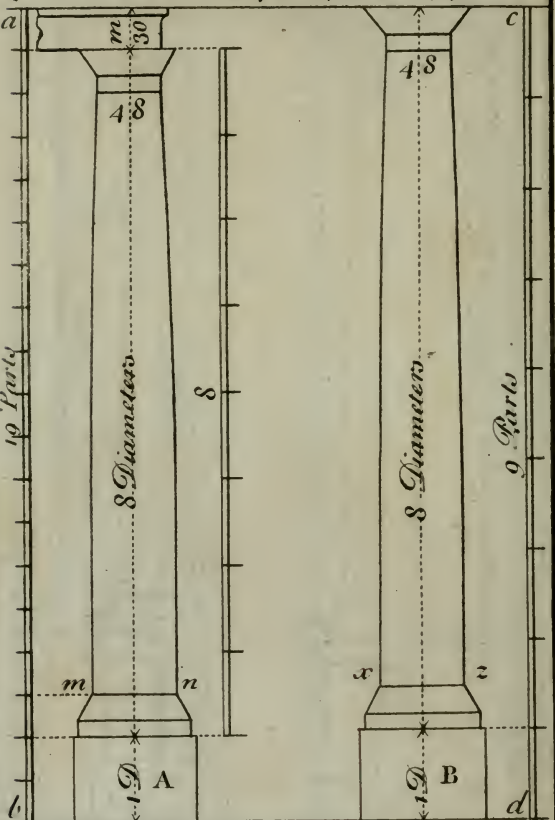
Divide $\left\{\begin{matrix} a\,b \\ e\,b \\ c\,d \\ e\,f \end{matrix}\right\}$ in $\left\{\begin{matrix} 5 \\ 8 \\ 17 \\ 8 \end{matrix}\right\}$ Parts Give $\left\{\begin{matrix} 1 \\ 1 \\ 1 \\ 1 \end{matrix}\right\}$ to the $\left\{\begin{matrix} \text{Entablature} \\ \text{Diam: m: n.} \\ \text{Architrave A} \\ \text{Diam: o. p.} \end{matrix}\right.$

To Proportion the Dorick Column & Pedestal w.th or without its Architrave to any Height, as a b or c d, and to find y.e Diam. of y.e Column.



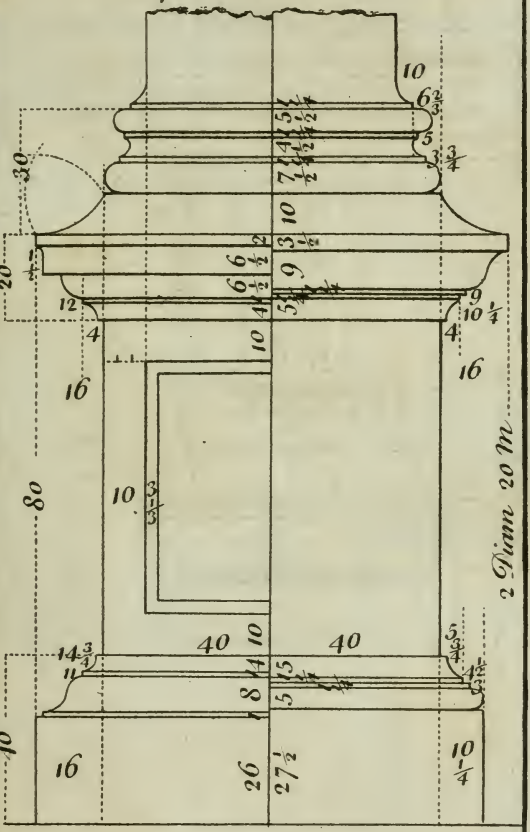
Divide	a b	in	22	Parts	1 to the Architrave A.
					and 5 to y.e Pedestal B.
	c d		21	Give	5 to the Pedestal C.
	e f		8		1 to the Diam. m. n.

To Proportion the Dorick Column & Subplinth with or without its Architrave to any Height, as, a b or c d and to find y^e Diam of y^e Column



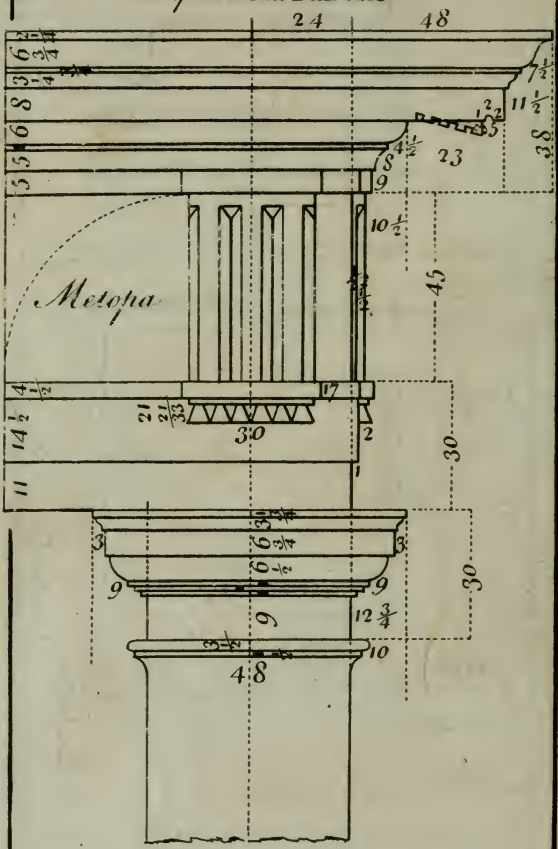
Divide	a b	in	19	Parts	1	to the	Architrave
					2		Subplinth A
	c d				2		Diam. m.n.
			9	Give	1		Subplinth B
					1		Diam. x.z.

The Dorick *Pedestal & Base of ye Column*
By A Palladio.

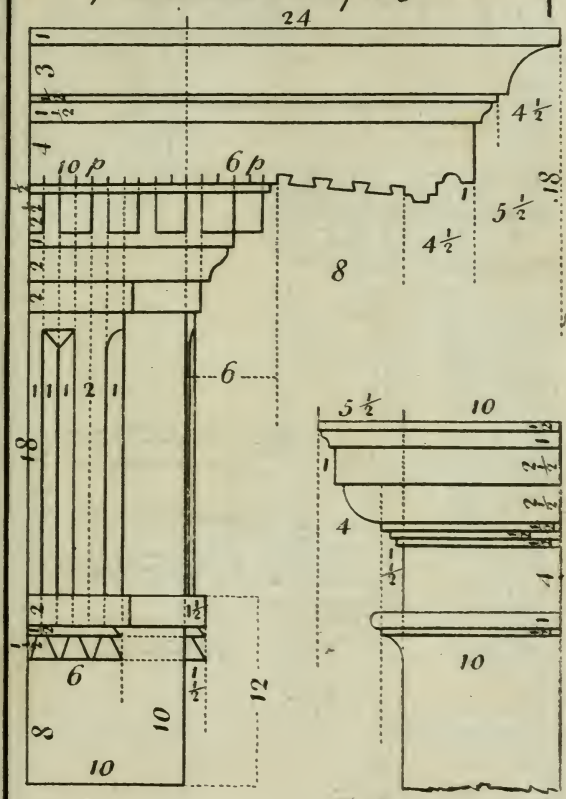


By Minutes

The Dorick *Capital & Entablature*
By Andrea Palladio.

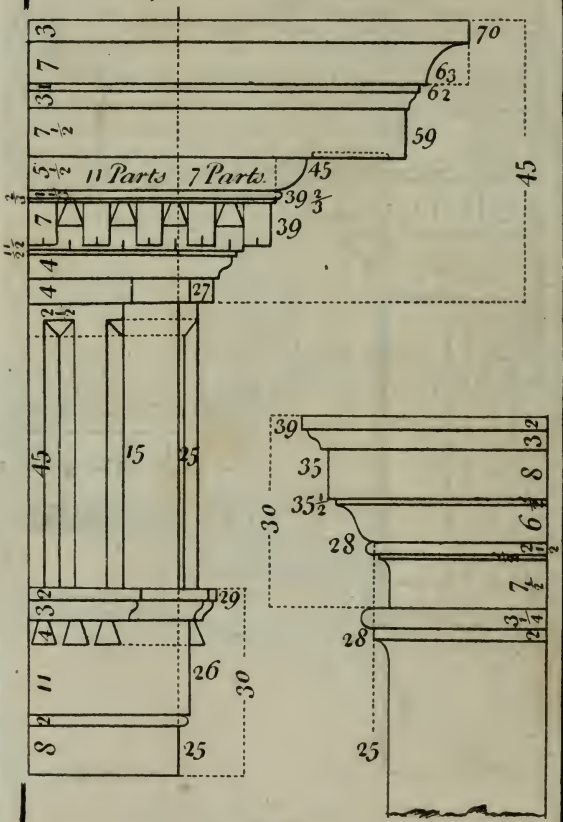


The Dorick *Capital & Entablature*
By IACOMO BAROZZIO *of* Vignola.



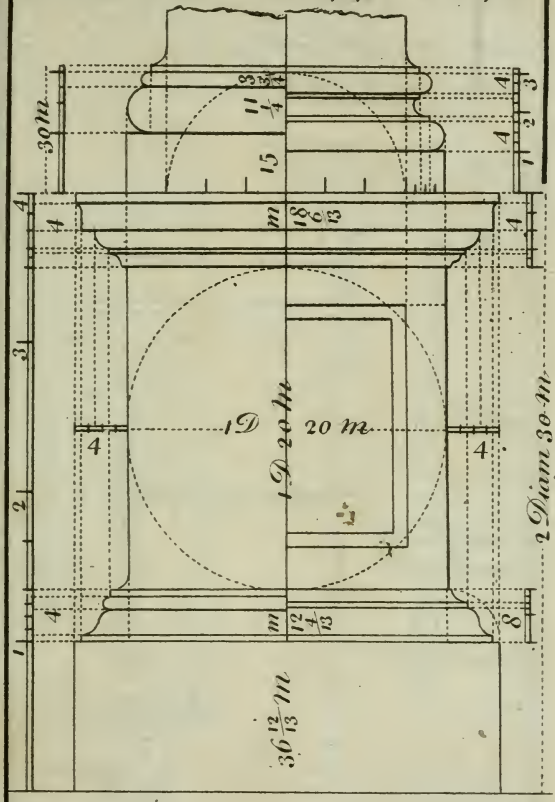
By 24.th *Parts*
For ye Base of the Column. vide Page 64.

A Fifth Variety of the Dorick Capital and Entablature.

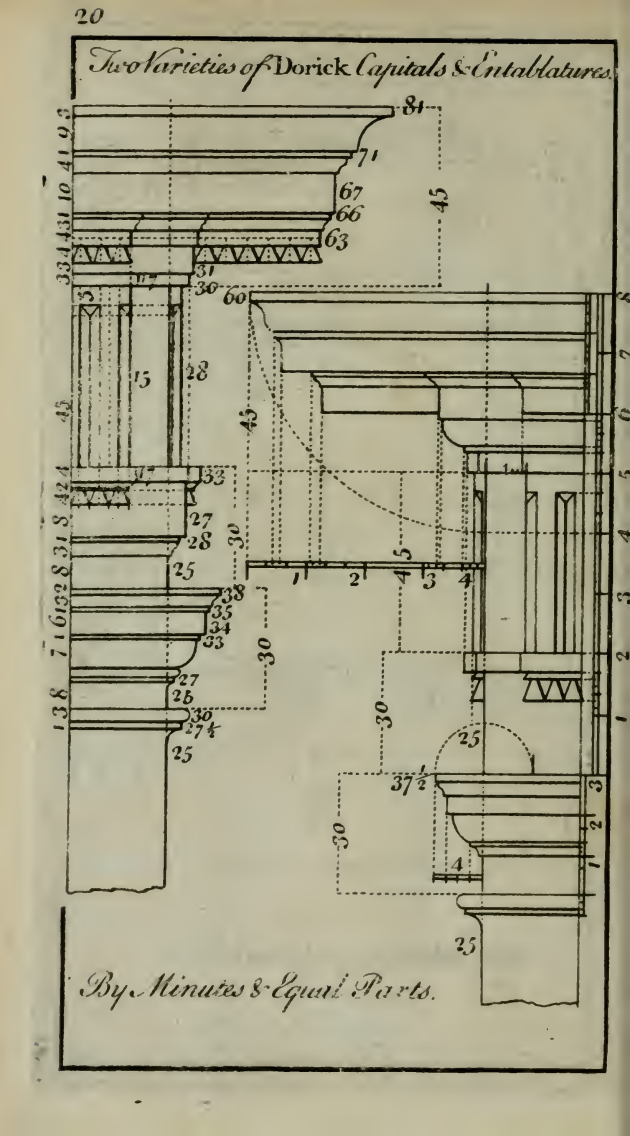


By Minutes.

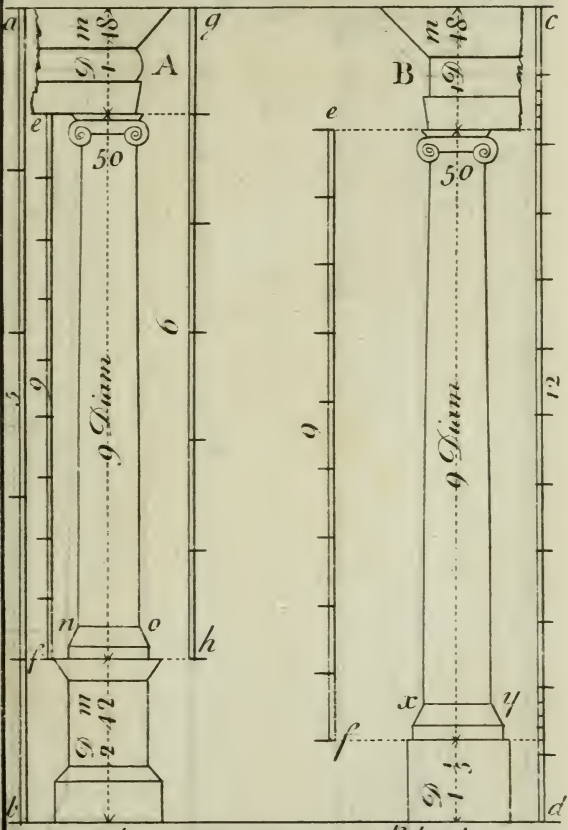
The Dorick Pedestal & Base of ye Column, by B.L.



By Minutes & Equal Parts.

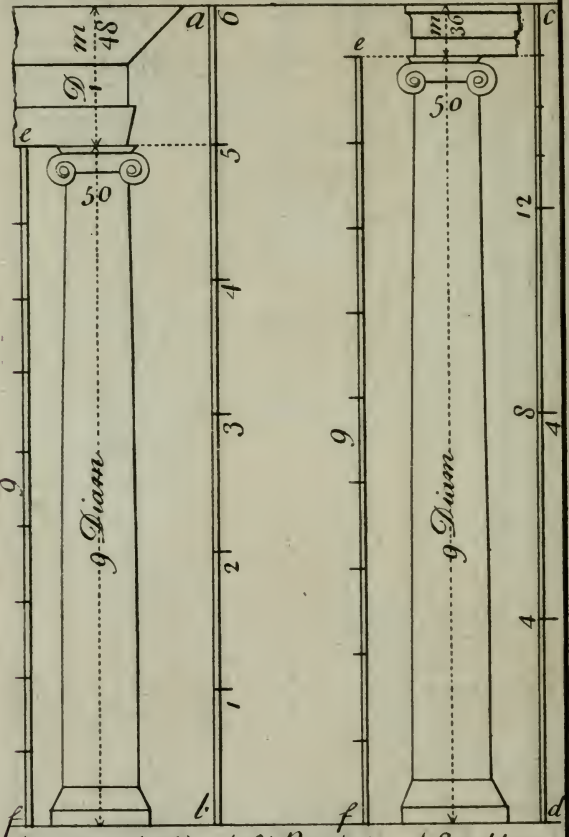

Two Varieties of Dorick Capitals & Entablatures.
By Minutes & Equal Parts.

To Proportion ye Ionick Column & Entablature with its Pedestal or Subplinth to any Height, as a b; or cd, and to find ye Diam. of ye Column



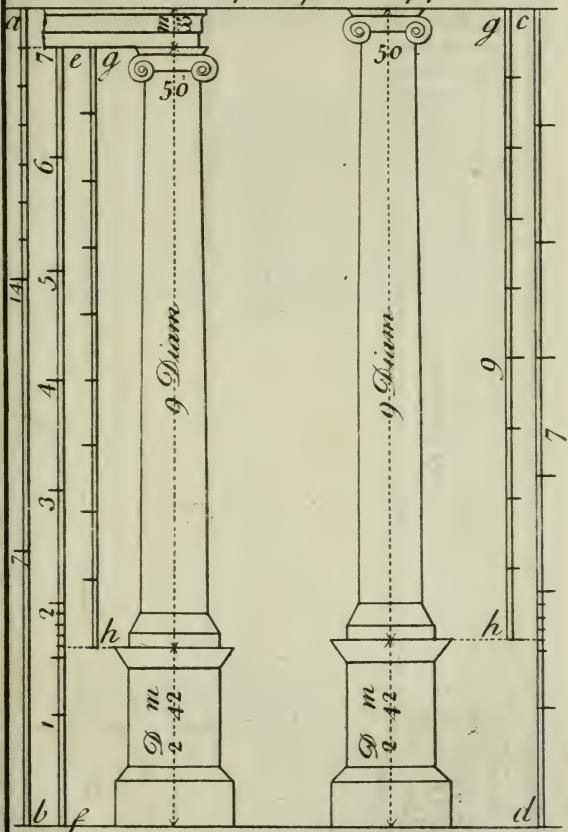
Divide	ab, gh, cd, ef	in	5, 6, 12, 9	Parts	1, 1, 1 1/5, 1 4/5, 1	to the Pedestal, Entablature A, Subplinth, Entablature B, to each Diam. n o & x y.

To Proportion the Ionick *Column with its Entablature or Architrave to any Height as a b or c d, and to find y^e Diam of y^e Column*



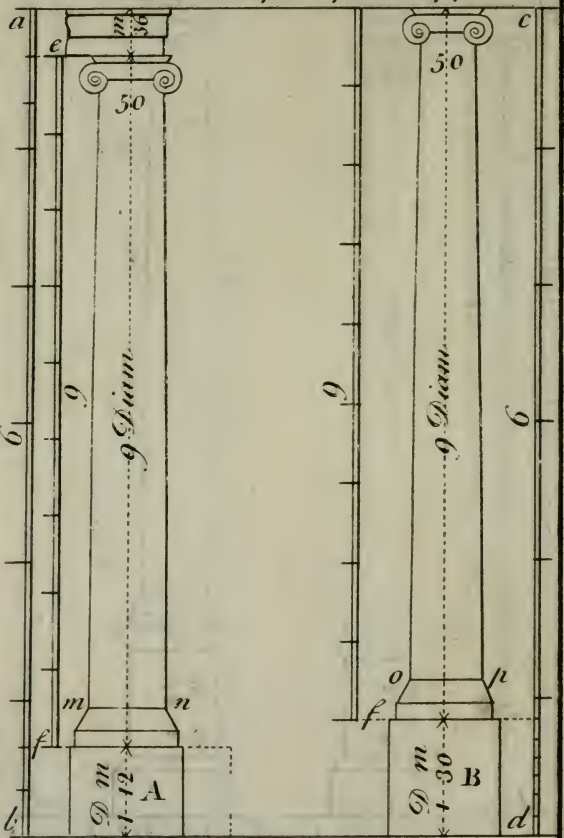
Divide	a b c d e f	*in*	6 16 9	*Parts* *Give*	1 1 1	*to y^e*	*Entablature* *Architrave* *Diameter.*

To Proportion the Ionick Column & Pedestal with or without its Architrave to any Height as a b: & c d, and to find ye Diam of ye Column



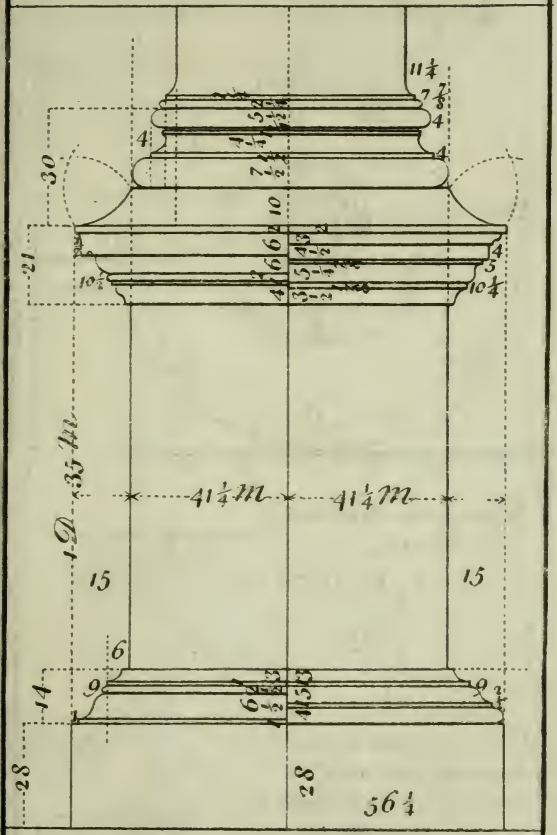
Divide	a b c d & e f g h	in	21 7 9	Parts Give	1 to ye Architrave 1 6/10 to ye Pedestal 1 to the Diam.

To Proportion the Ionick *Column & Subplinth, with & without its Architrave to any Height, as ab or cd, and to find ye Diam. of ye Column*



Divide { ab, cd, ef } *in* { 6, 6, 9 } *Parts Give* { $\frac{2}{3}$ *to Plinth* A *and* $\frac{1}{3}$ *to the Architrave* & *to Plinth* B 1 *to each Diam* m n, o p

The Ionick *Pedestal & Base of the Column. By* A Palladio.



By Minutes.

The Ionick Volute.

Divide the Height AB in 8 Parts.

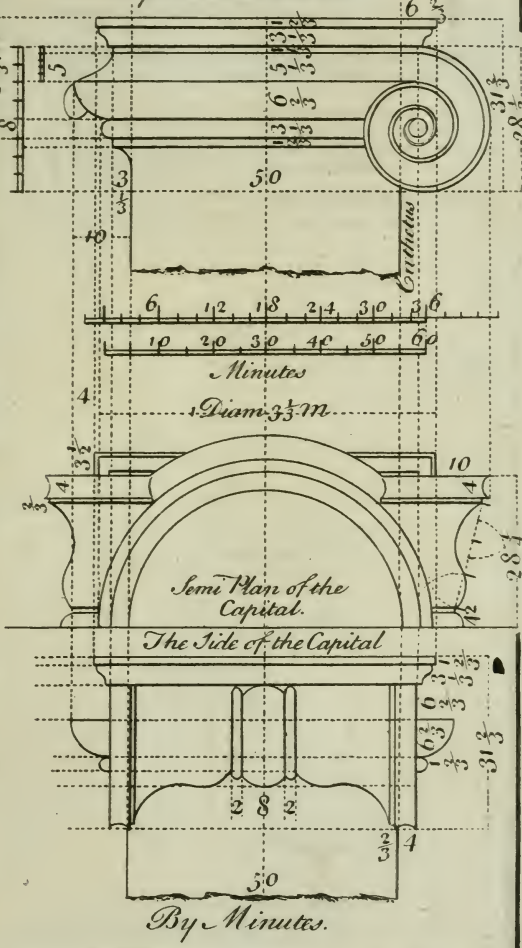
Make { b a, c d, e f, g h, &c } Equal to { 3½ Parts, 3, 2½, 2, &c }

On the Centres 1, 2, 3, 4, &c. describe ye Line x, b, d, f, &c.

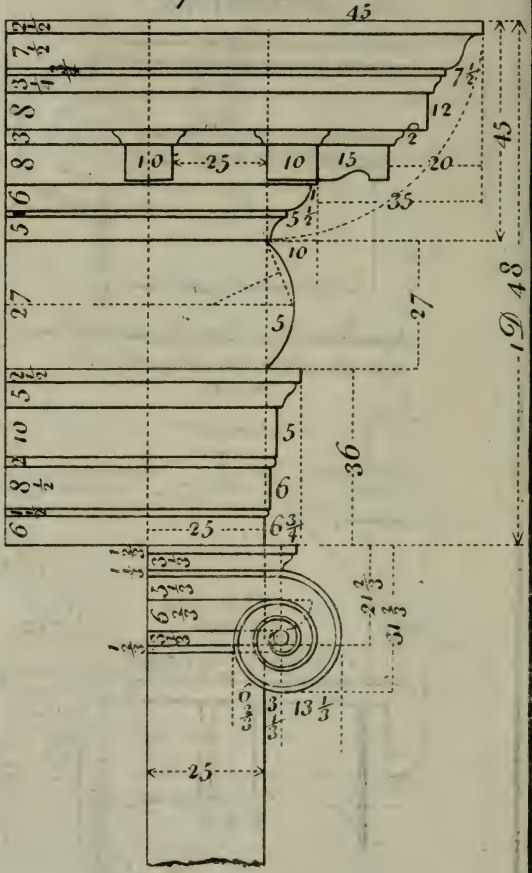
Divide x, z, in 12 Parts & draw ye Lines i, k, l, m, n, o, p, q, &c. Make i, k 11½: b D 11, l, m 10½, d C 10 &c. And through ye Points z k D m C &c. describe ye inside Line on ye Centres * * * &c.

The Eye of the Volute at Large

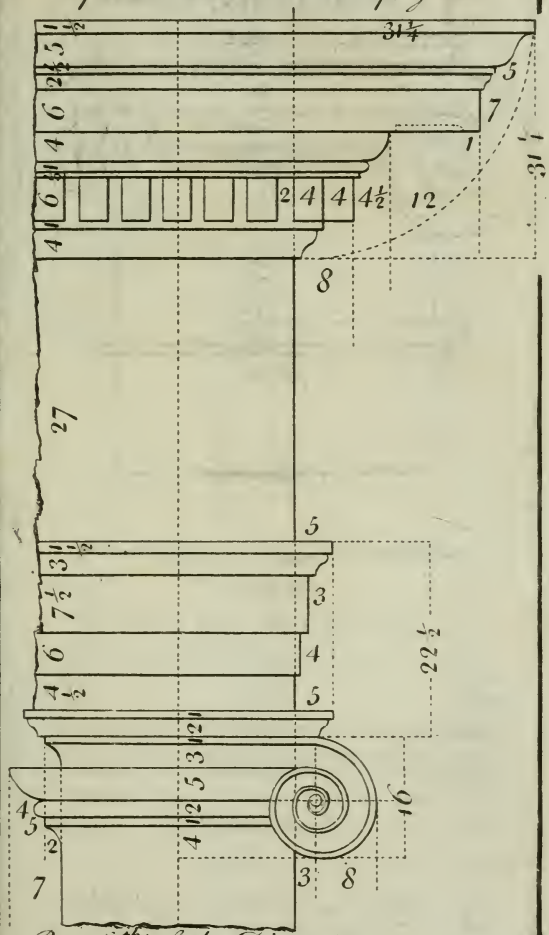
The Ancient Ionick Capital By Andrea Palladio.



The Ionick *Capital and Entablature,*
By A Palladio.

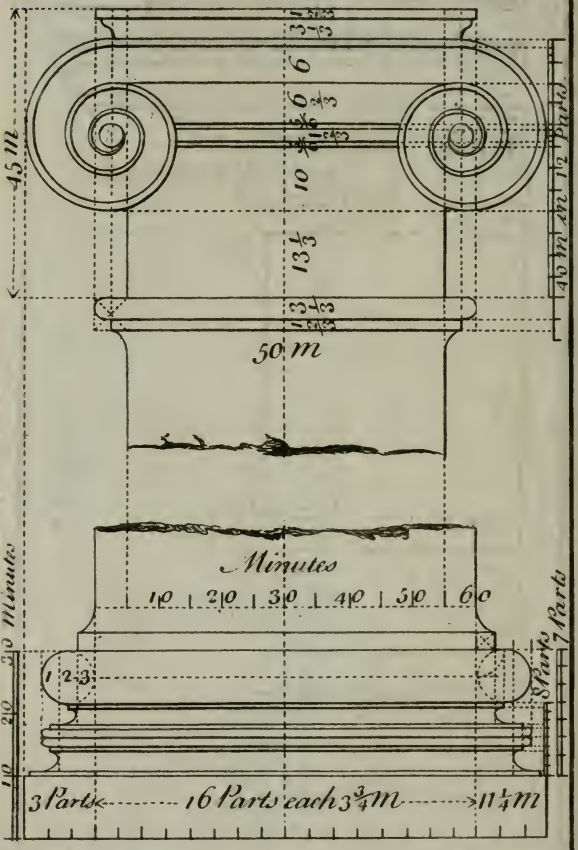


The Ionick *Capital and Entablature*
By GIACOMO BAROZZIO *of Vignola*



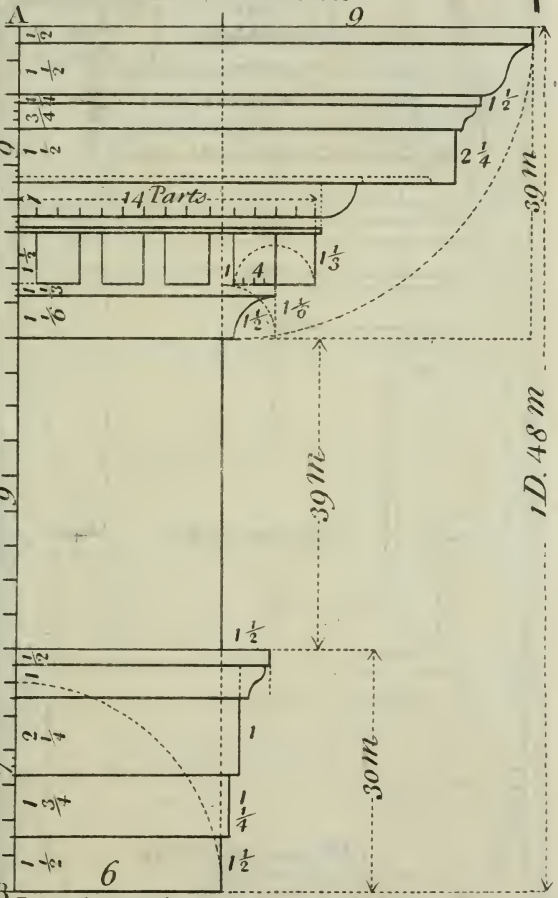
By 36.*ths of the Diameter.*

The Vitruvian Base and Capital of the Ionick Column.



By Minutes and Equal Parts.

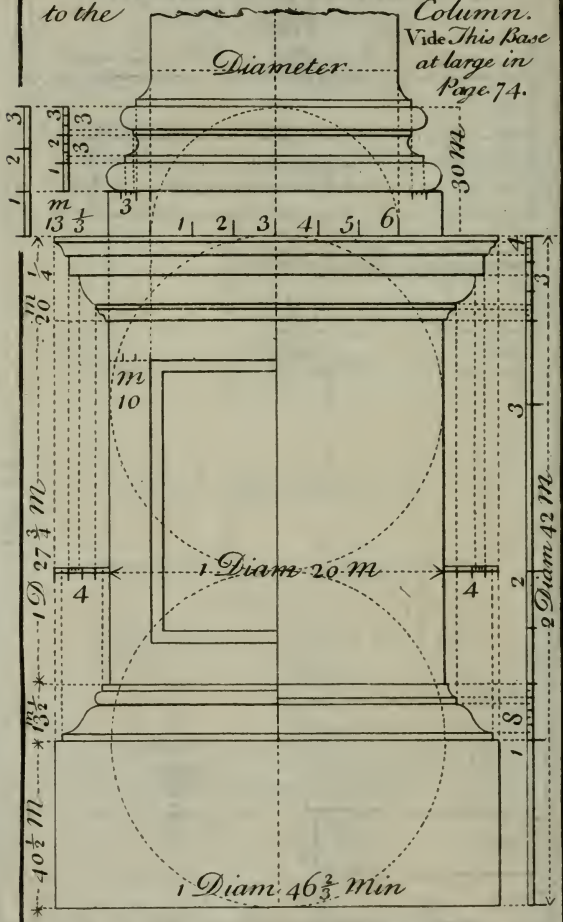
An Ionick *Entablature from the Ancients.*



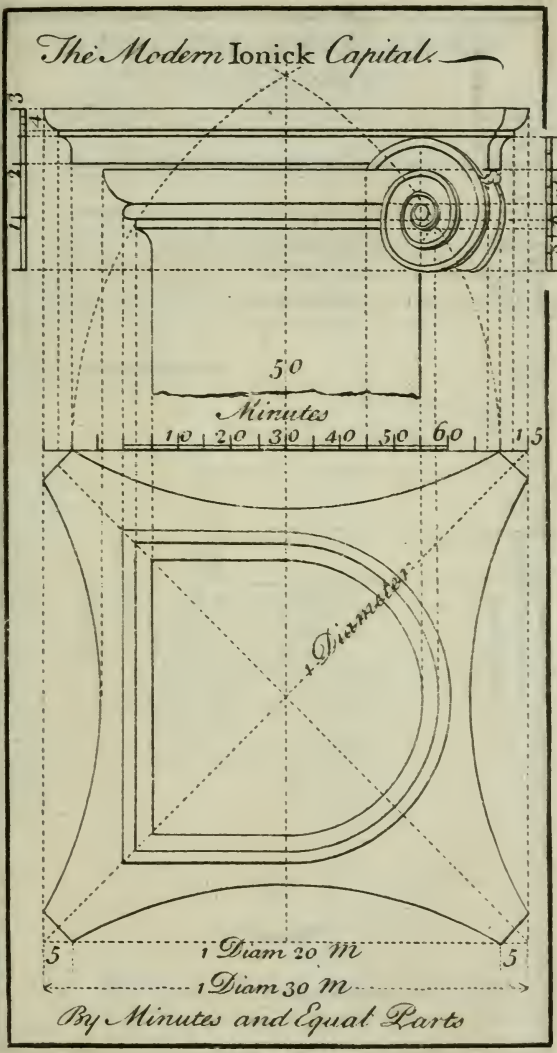
Divide the Height AB *in 25 Parts, & of those Parts give to each Member as y Figures express.*

The Ionick *Pedestal and* Attic Base *to the* *Column.*

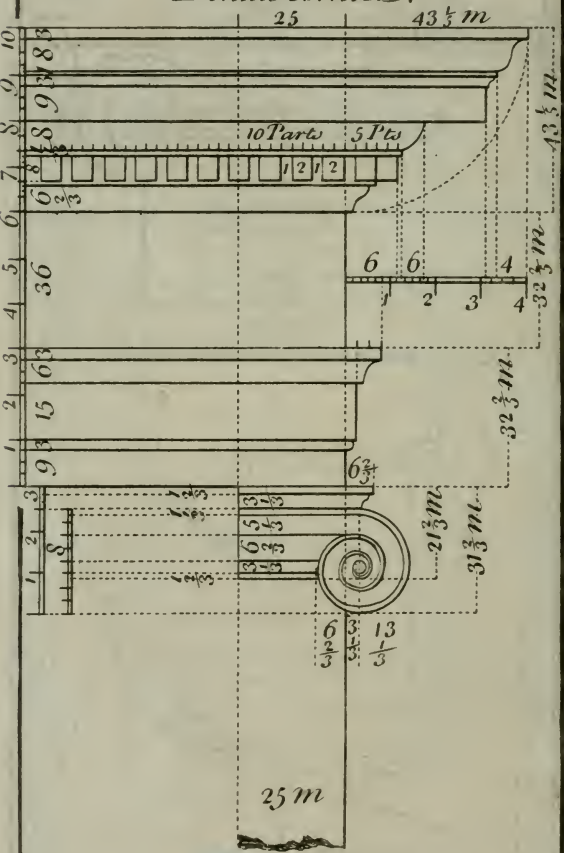
Vide *This Base at large in Page 74.*



By Minutes and Equal Parts.

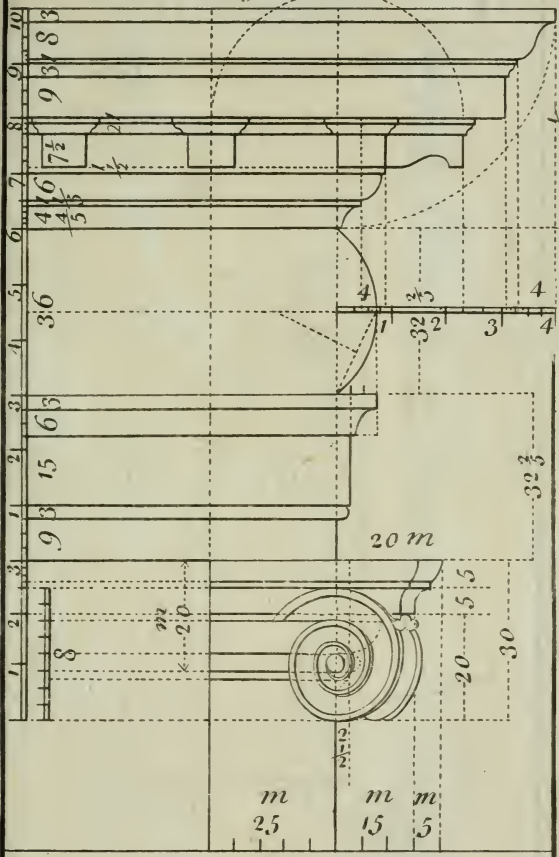

The Modern Ionick Capital.
3
4
2
1
5 Parts
5 0
Minutes
1 0
2 0
3 0
4 0
5 0
6 0
1 5
1 Diameter
5
1 Diam 20 M
5
1 Diam 30 M
By Minutes and Equal Parts

The Ionick *Entablature with a Dentile Cornice.*



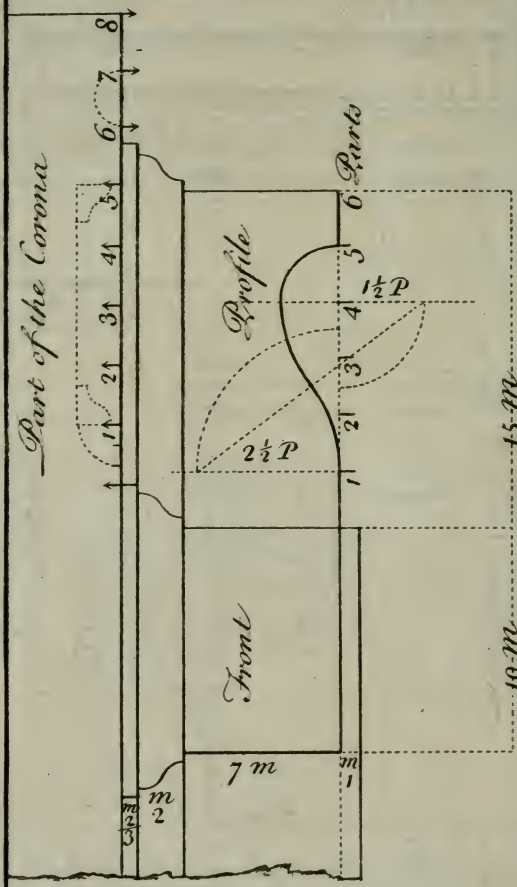
By Minutes and Equal Parts.

The Ionick *Capital and Entablature with a Modiglion Cornice.*

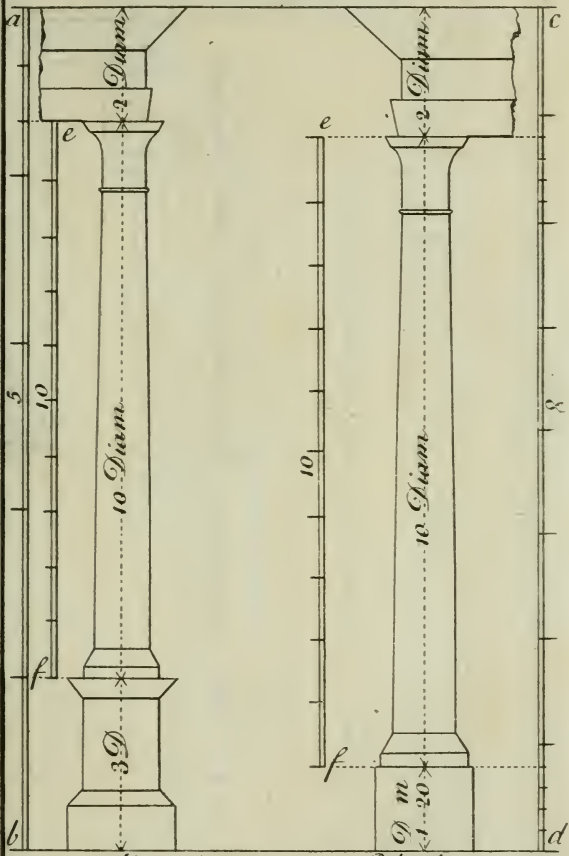


By Minutes and Equal Parts.

The Ionick Modiglion at Large

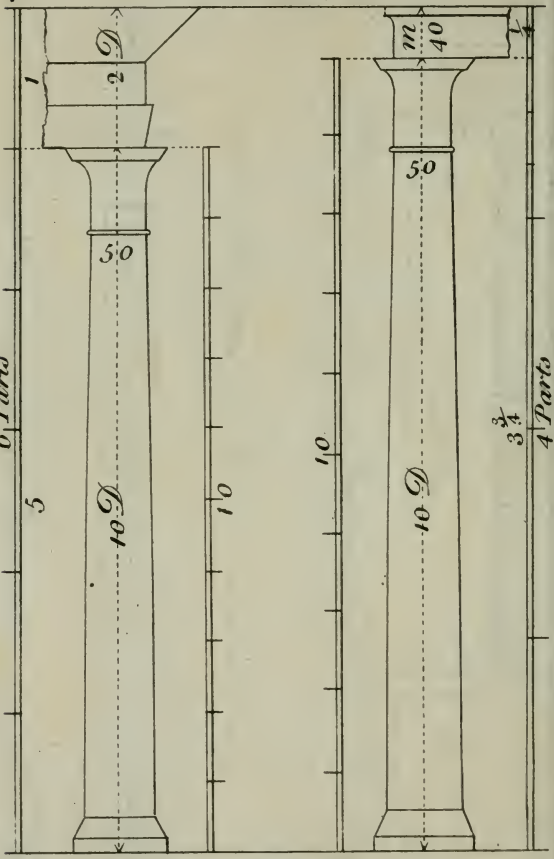


To Proportion ye Corinthian Column & Entablature with its Pedestal or Subplinth to any Height, as a b; or c d. and to find ye Diam of ye Column.

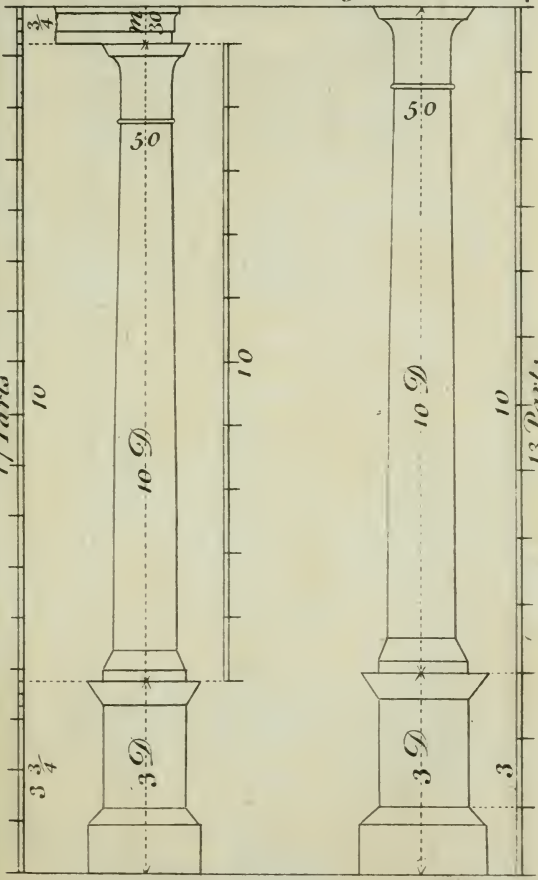


Divide	ab cd ef	in	5 8 10	Parts Give	$\frac{1}{2}$ $\frac{3}{4}$ $1\frac{1}{3}$ 1	to the	Pedestal Entablature A Subplinth B Entablature C each Diameter

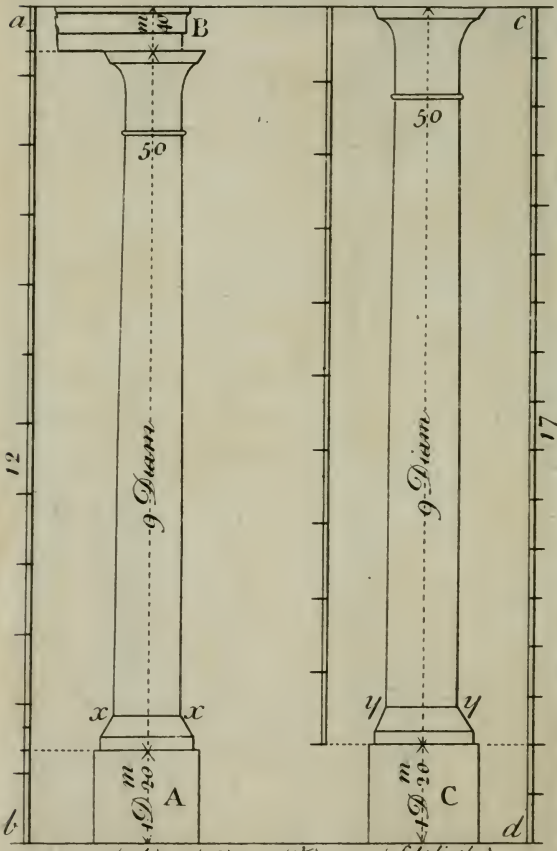
To Proportion the Corinthian *Column with its Entablature or Architrave to any Height.*



To Proportion the Corinthian *Column and Pedestal with or without its Architrave to any Height.*

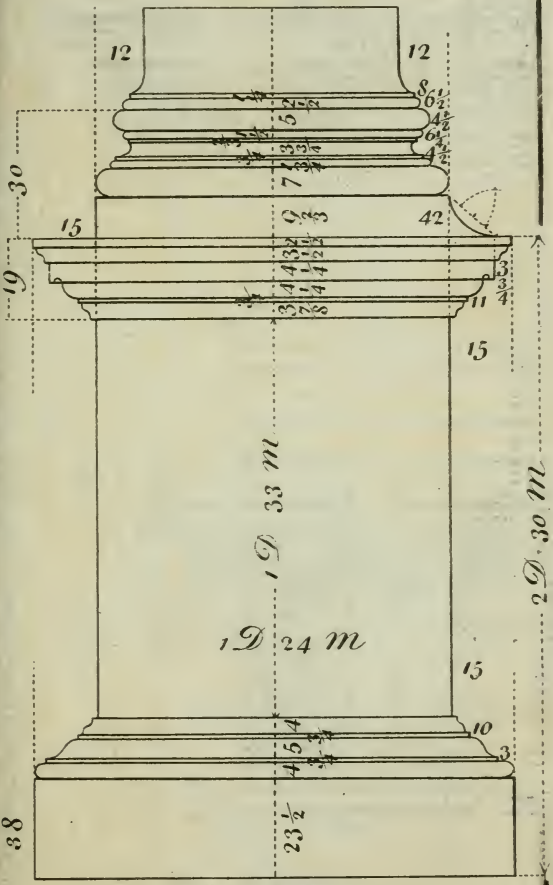


To Proportion ye Corinthian Column & Subplinth with & without its Architrave to any Height as a b: or c d, and to find ye Diam. of ye Column.



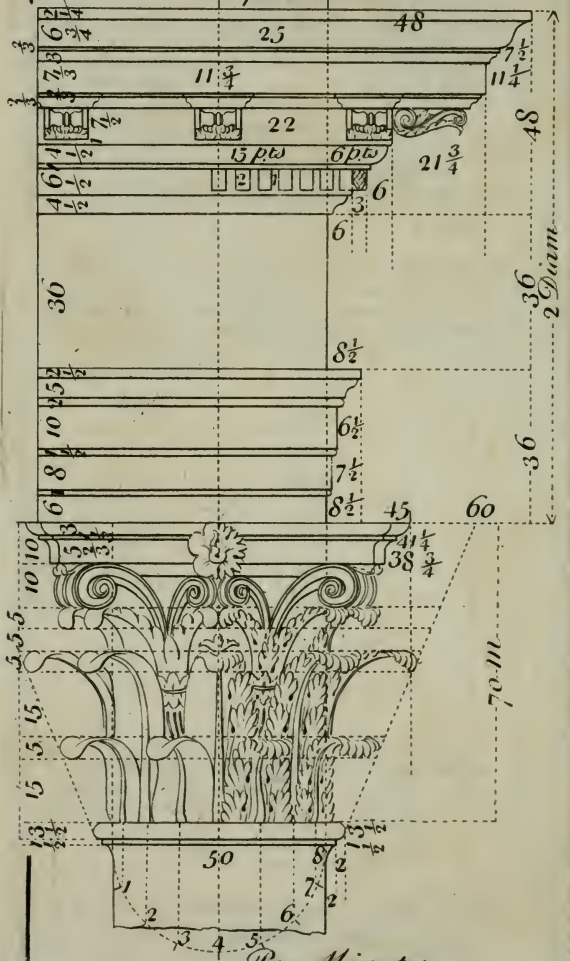
Divide	a b c d e f	in	12 17 10	Parts Give	$1\frac{1}{3}$ $\frac{2}{3}$ 1 1 1	to the	Subplinth A Architrave B Diam. x x Subplinth C Diam. y y

The Corinthian *Pedestal and Base*
By A. Palladio.

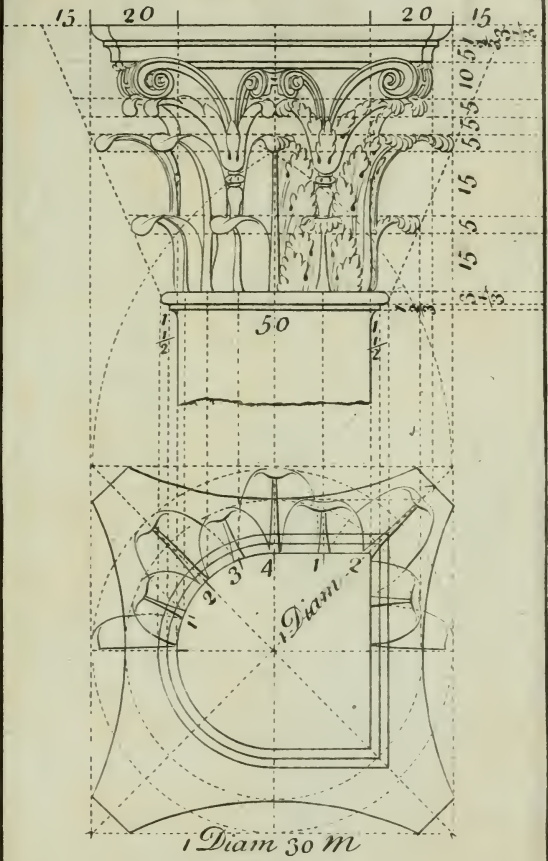


By Minutes.

The Corinthian *Capital and Entablature*
By A: Palladio.

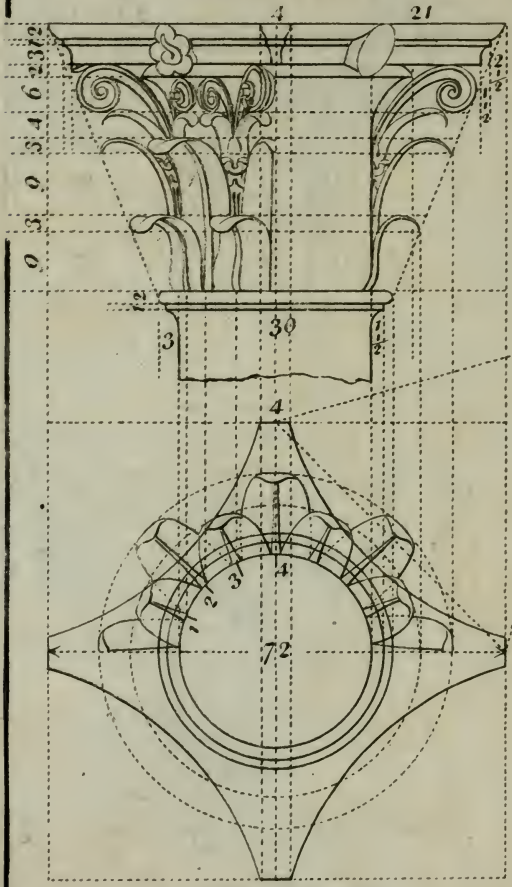


The Plan and Elevation of the
Corinthian *Capital, view'd in Front*



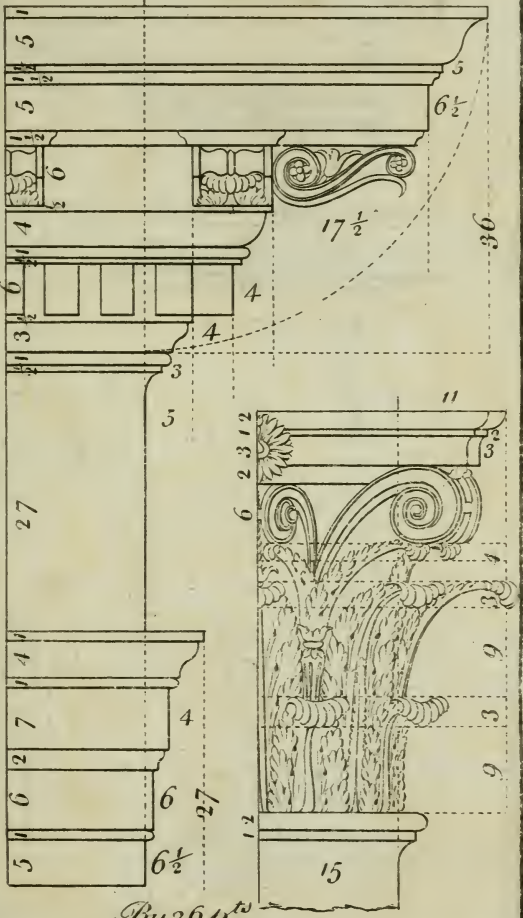
By Minutes

The Corinthian *Capital viewd at an Angle*
By G. Barozzio *of Vignola.*



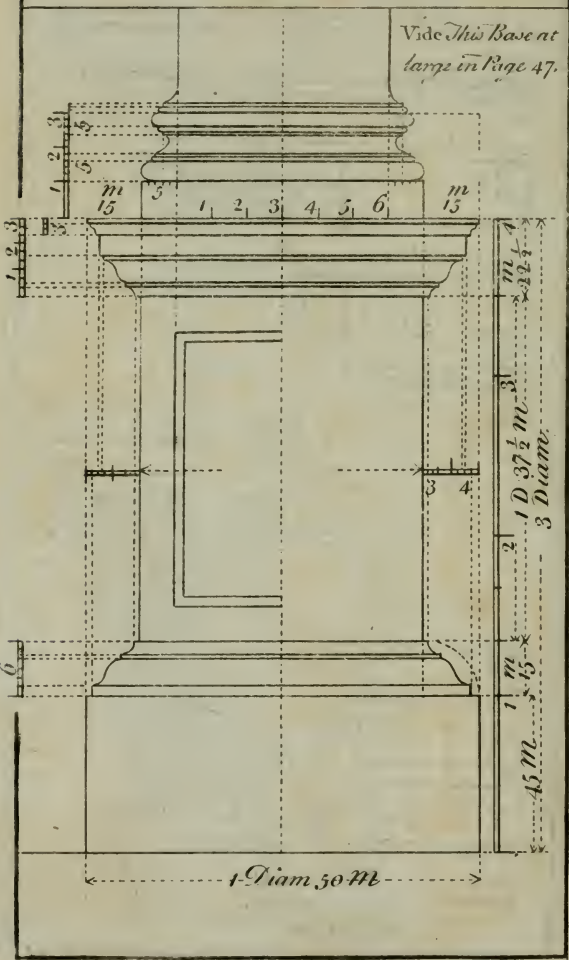
By 36.ths of the Diam.

The Corinthian *Capital and Entablature*
By G. Barozzio *of Vignola.*

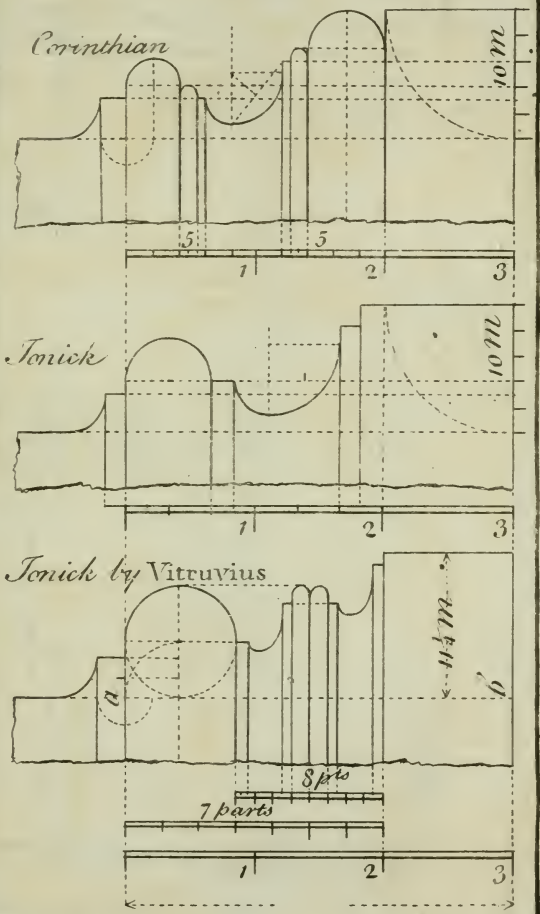


By 36 *p.ts*

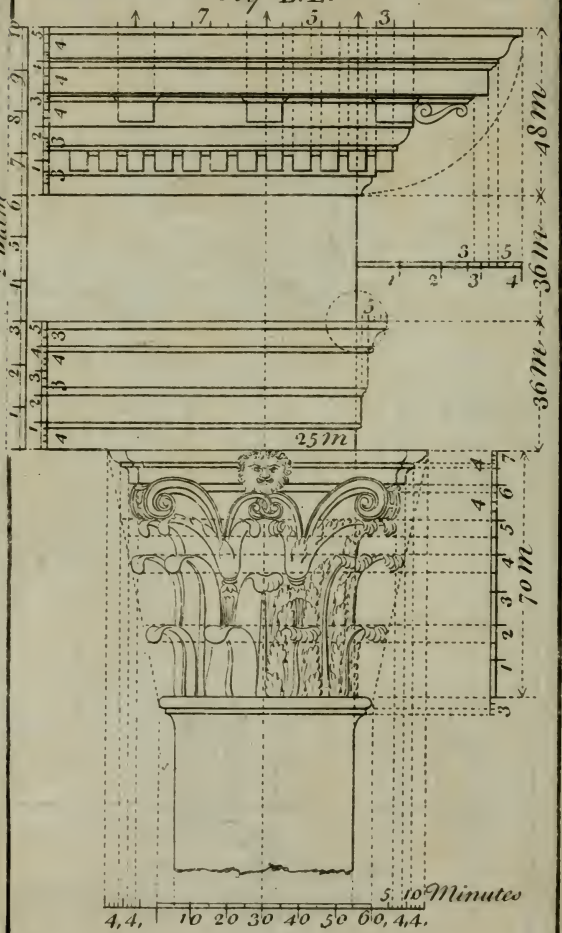
The Corinthian Base and Pedestal By B L.



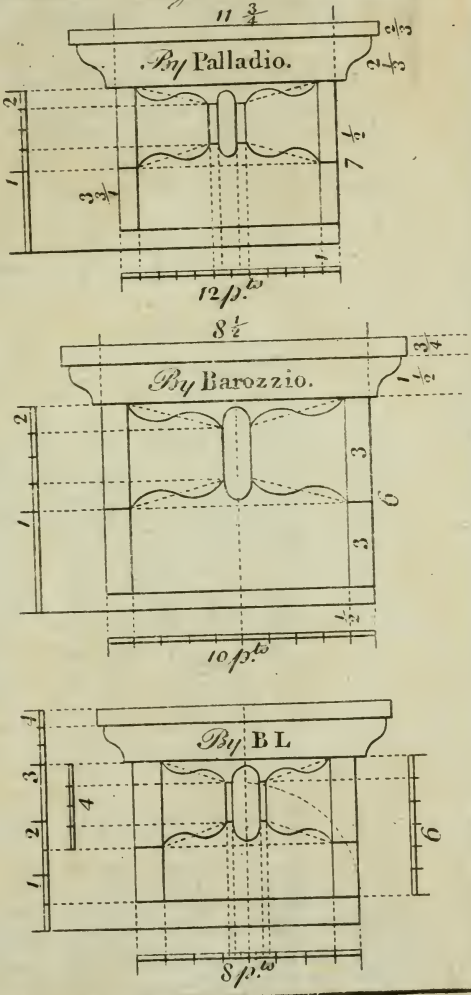
Ionick *and* Corinthian *Base at Large.*



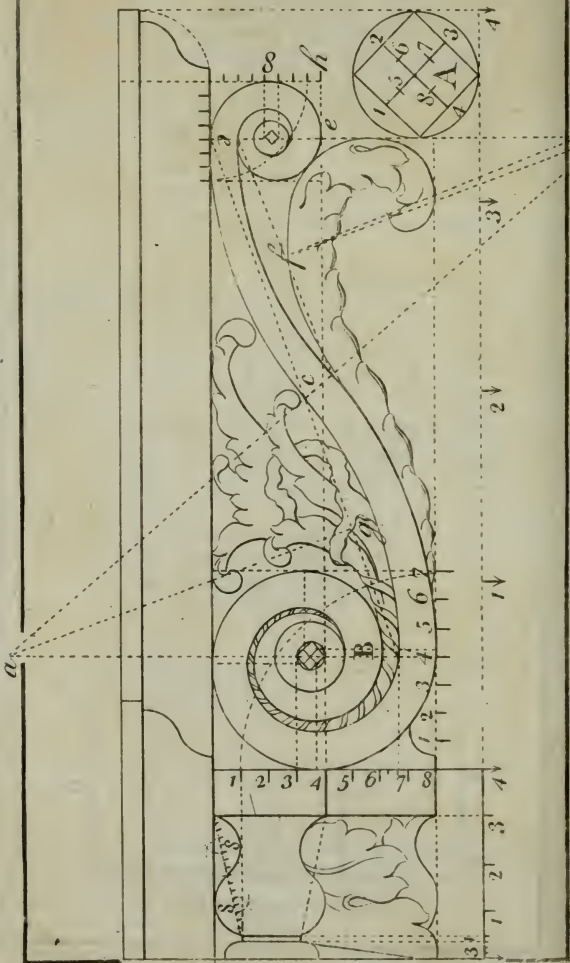
Corinthian *Capital and Entablature*
By B.L.



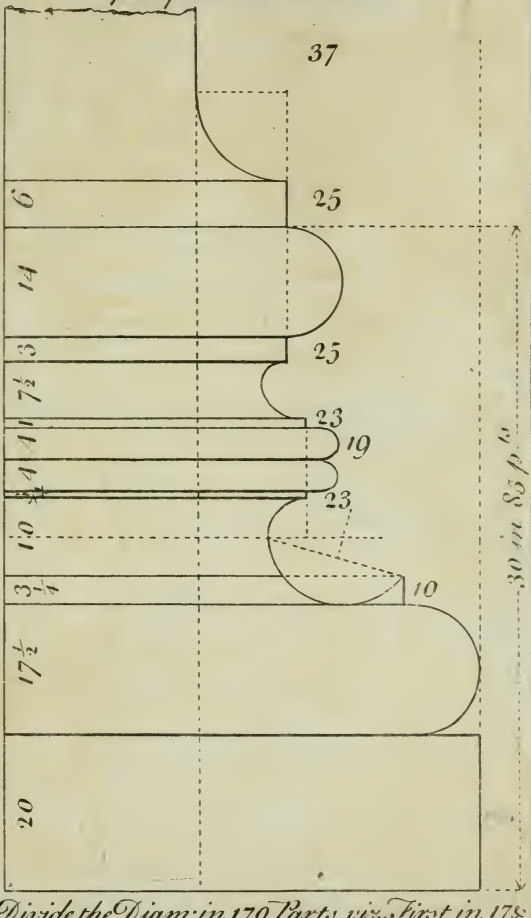
Corinthian Modiglions in Front



Profile of Corinthian *Modilion.*

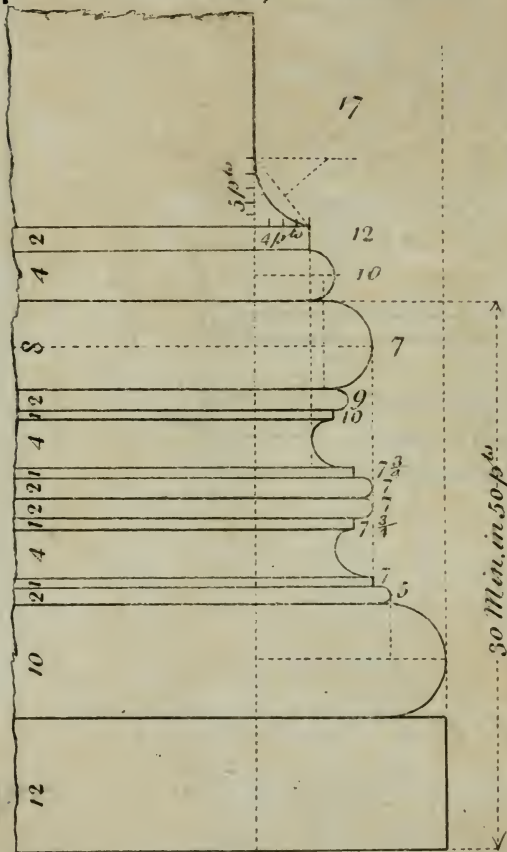


From the Corinthian *Base in the Temple of* Nesmes *at Rome*



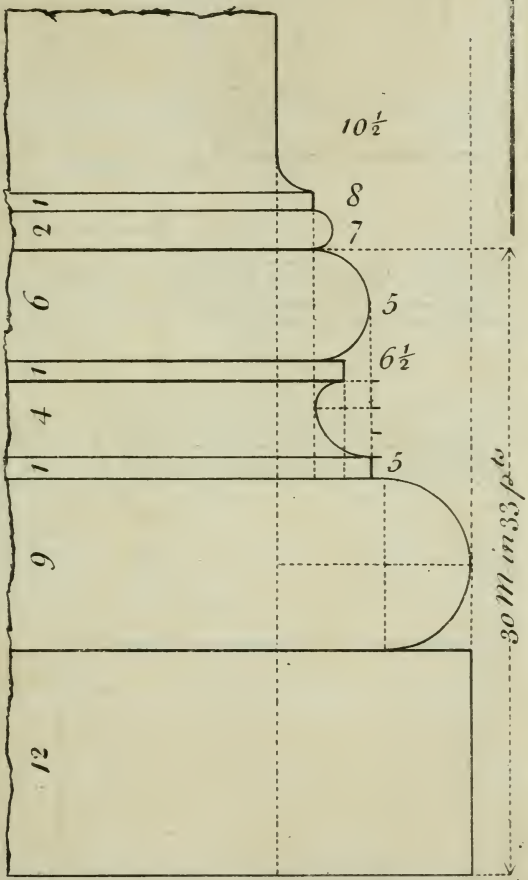
Divide the Diam: in 170 Parts, viz. First in 17 & then 1 in 10 & then proceed as with Minutes.

Another Corinthian *Base from the* Temple *of* Nesmes



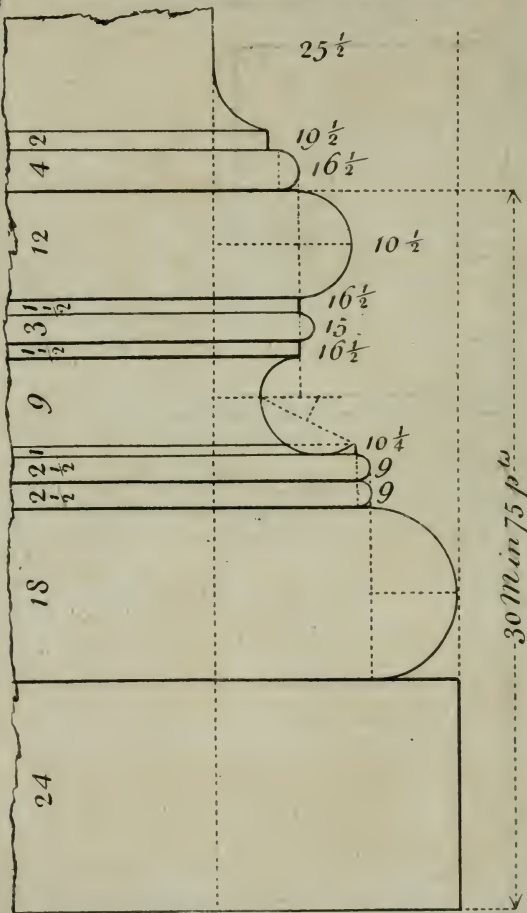
Divide the Diameter in 100 Parts. viz. First in 10 and then 1 in 10. &c.

From the Corinthian *Base within the Temple of* Peace *at Rome*



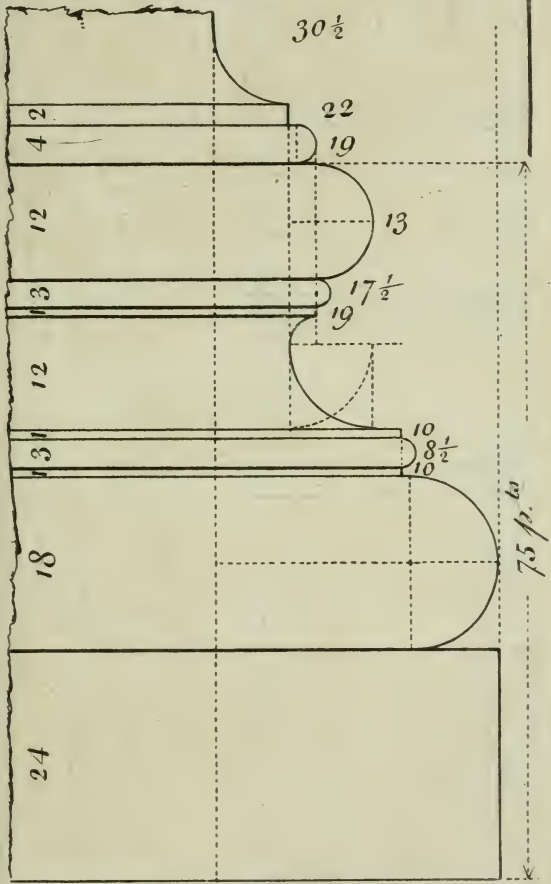
Divide the Diameter in 66 Parts, viz. First in 11 and then 1 in 6.

From the Corinthian *Base in the Temple of* Nesmes *called* La Maison Quarce, *at Rome*



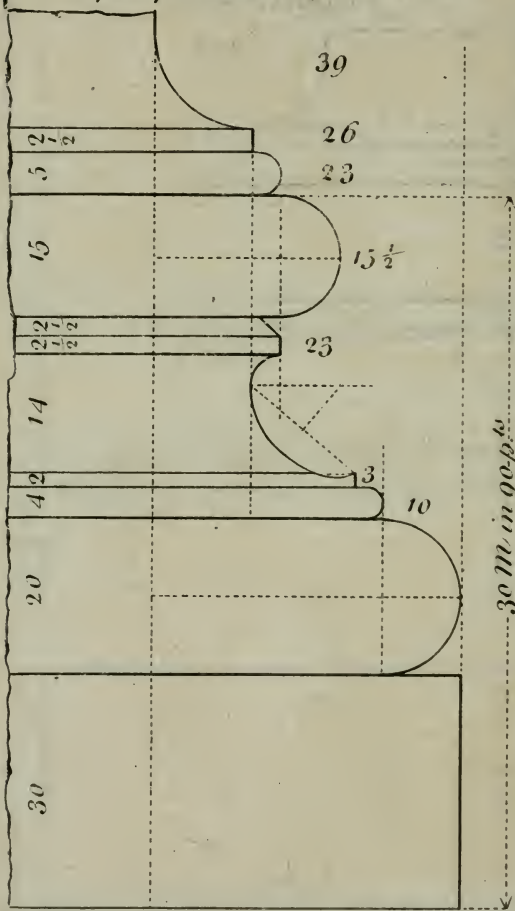
Divide the Diameter in 150 Parts, viz. First in 15, and then 1 in 10, &c.

From the Corinthian *Base in the* Piazza *of the Temple of* Nerva Trajanus *at Rome.*



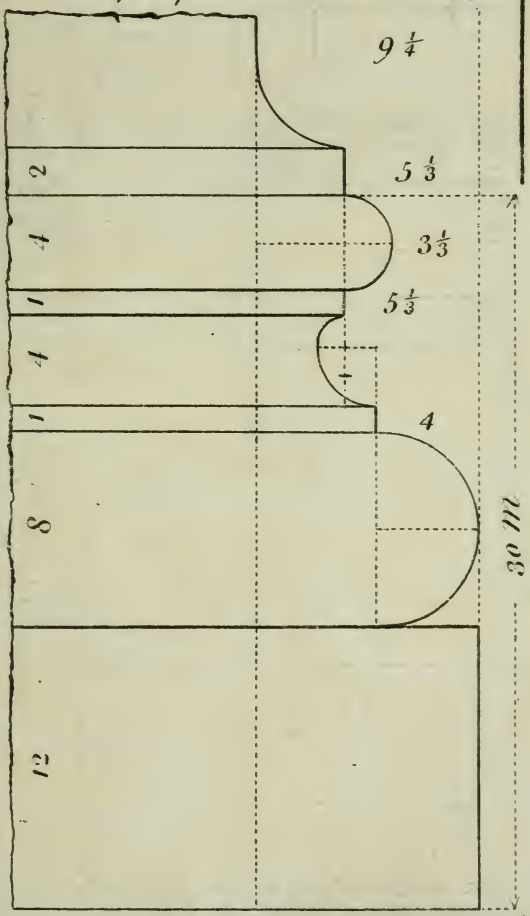
Divide the Diameter in 150 Parts, viz. First in 15, and then 1 in 10, &c.

From the Corinthian *Base in the Temple of* Nerva Trajanus *at Rome*



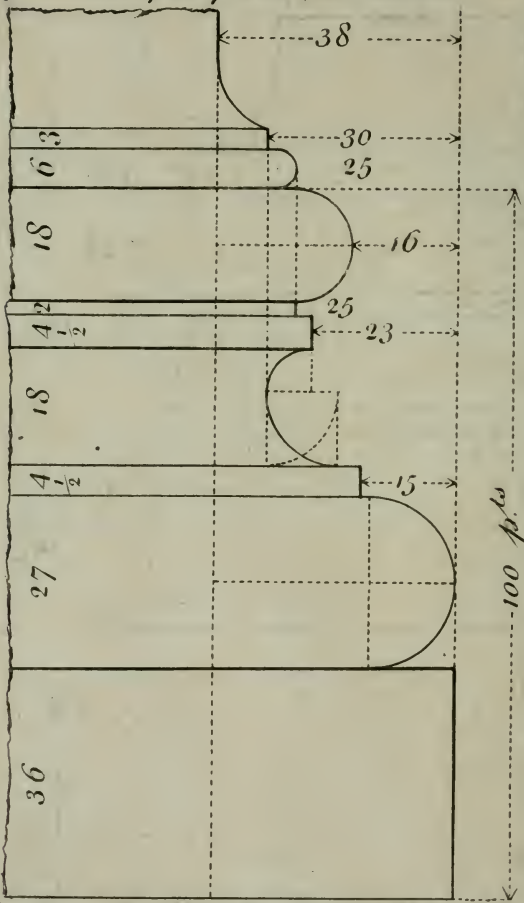
Divide the Diameter in 180 Parts, viz. First in 18 and then 1 in 10.

From the Corinthian *Base in the Temple of* Vesta *at Rome.*



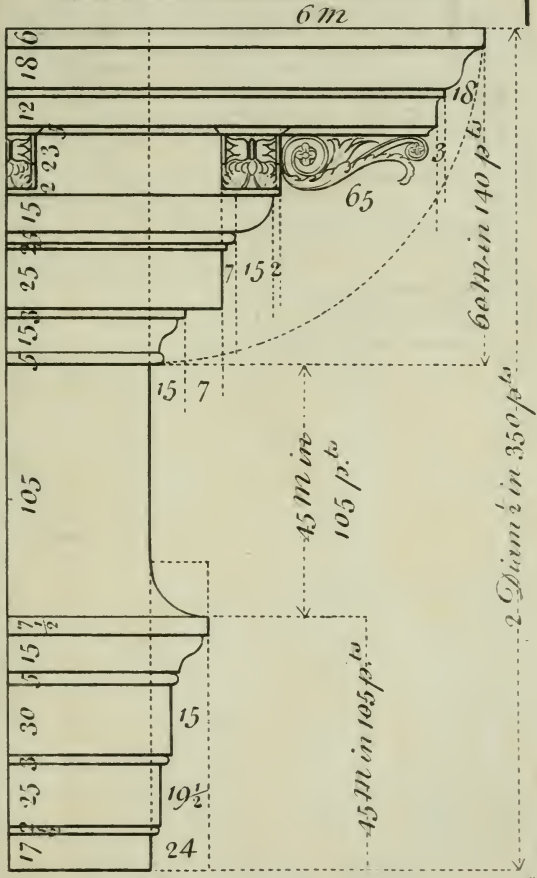
By Minutes

From the Corinthian *Base in the Temple of* Mars *at Rome*



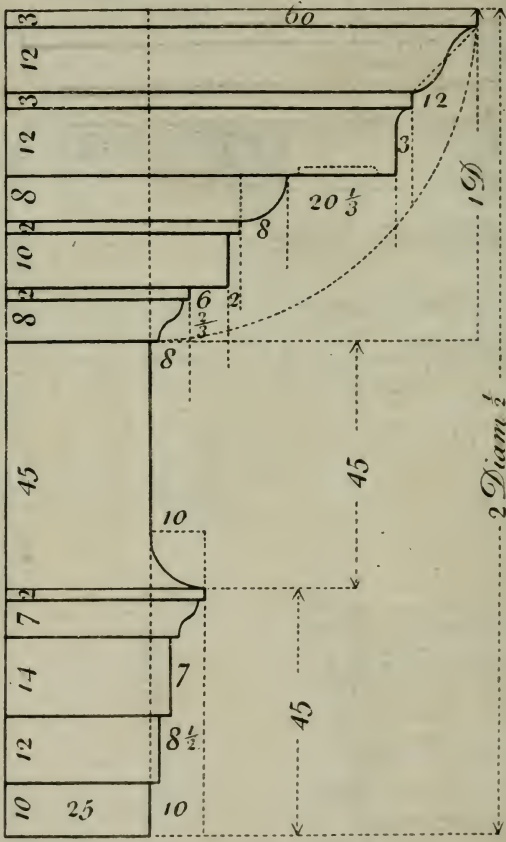
Divide the Diameter in 220 Parts, viz. First in 11, and then 1 in 20, &c.

From the Corinthian *Entablature within the* Rotunda *at Rome*



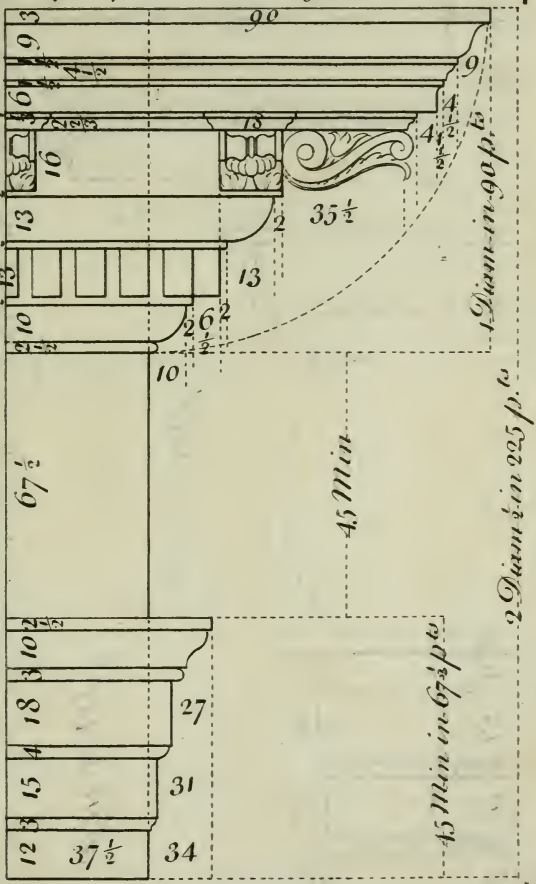
Divide the Diameter in 140 Parts, viz, First in 14 and then 1 in 10 &c.

From the Corinthian *Entablature of the* Altars *in the* Rotunda *at Rome.*



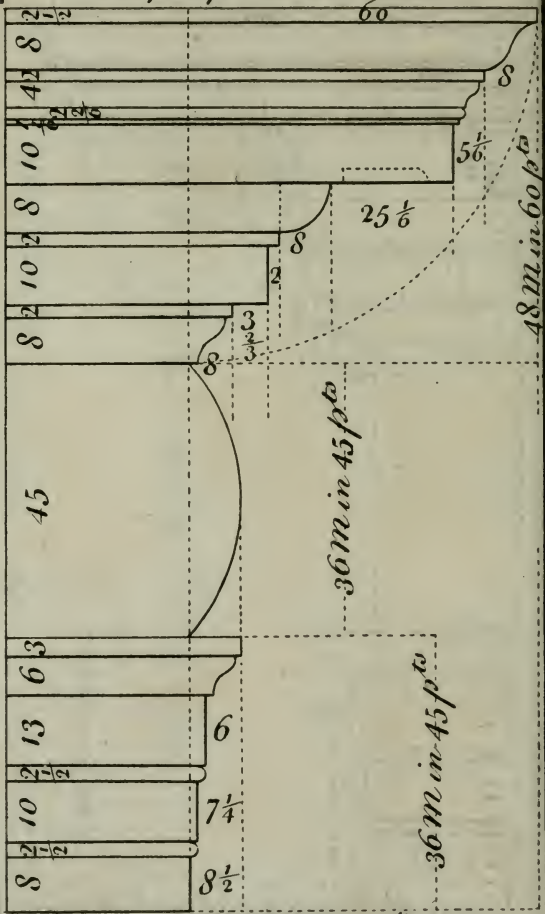
By Minutes

From the Corinthian *Entablature in the Temple of* Mars *the Avenger at Rome*

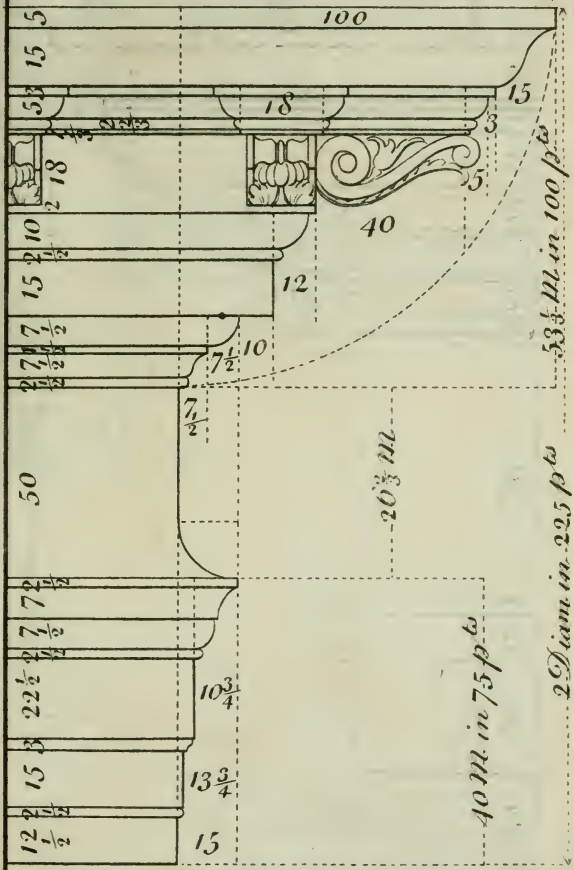


Divide the Diameter in 90 Parts. viz. First in 9 and then 1 in 10.

From the Corinthian *Entablature in the Temple of* Vesta *at Rome.*

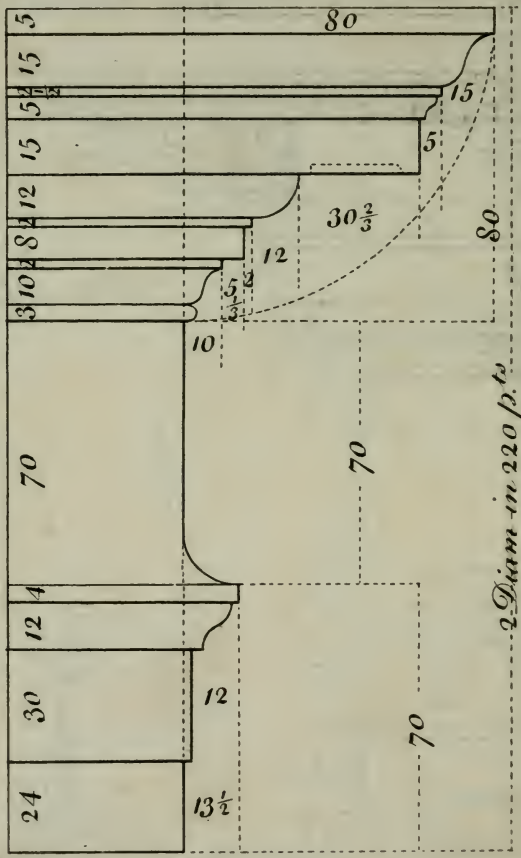

60
8
4½
10
8
10
8
45
3
6
13
10
8
2½
2½
2½

From the Corinthian *Entablature in the Temple of* Peace *at Rome.*



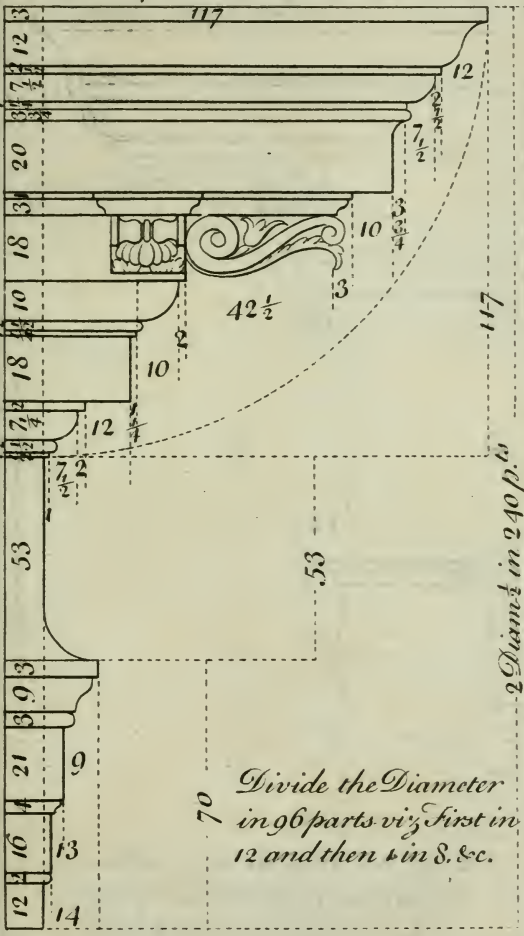
Divide the Height in 225 Parts. viz. First 9 and then 1 in 25 &c.

From the Corinthian *Entablature in the Temple of* Antoninus & Faustina *at Rome.*

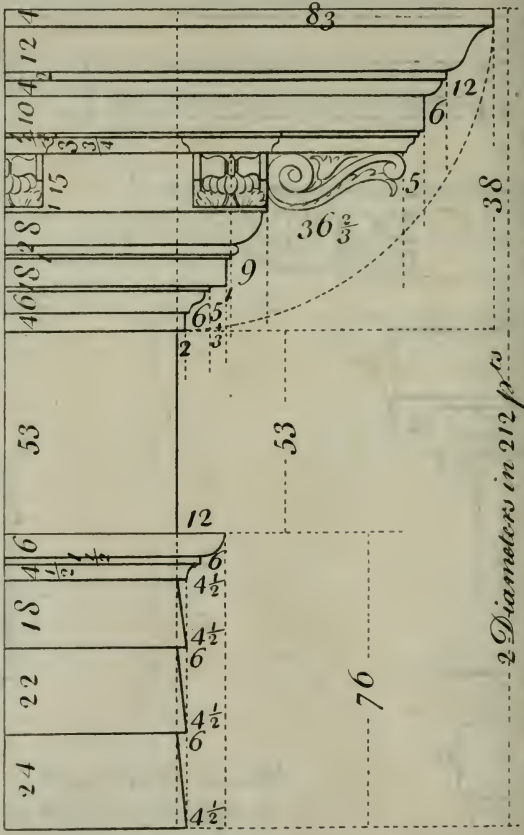


Divide the Diameter in 100 Parts, viz. First in 11 and then 1 in 10 &c.

From the Corinthian *Entablature in the Temple of* Jupiter Stator *at Rome.*

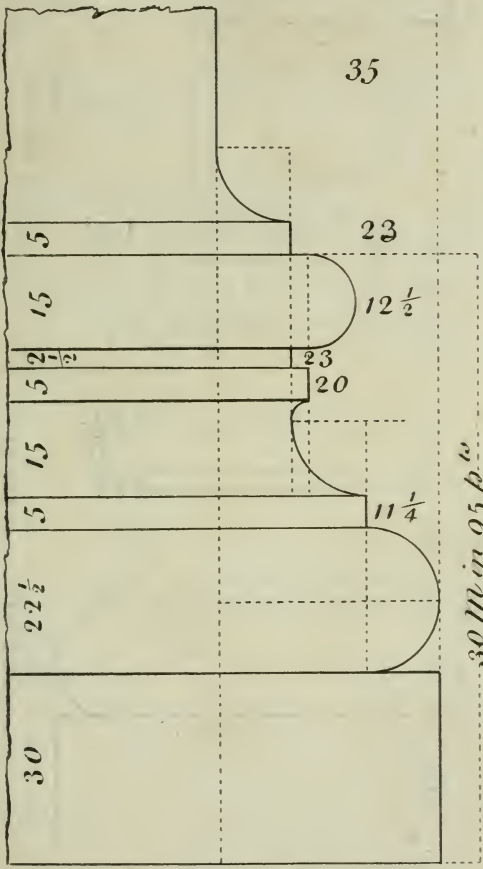


From the Corinthian *Entablature in the Temple of* Pola.



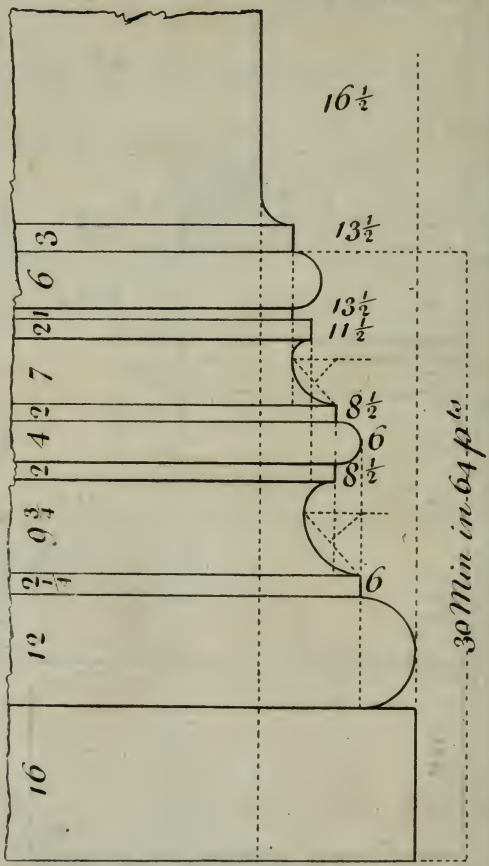
Divide the Height in 212 Parts, viz. First in 4, and then 1 in 53. as hereafter is shewn.

From y^e Corinthian *Base in y^e Temple of* Antoninus & Fauſtina



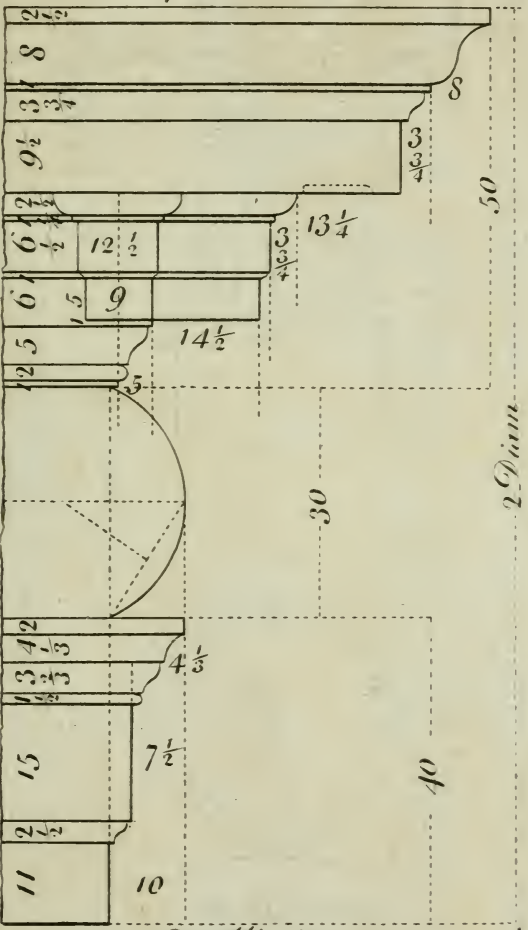
Divide the Diameter in 190 Parts. viz. First in 19, and then 1 in 10, &c.

From the Corinthian *Base in the* Baptisterium *of* Constantine

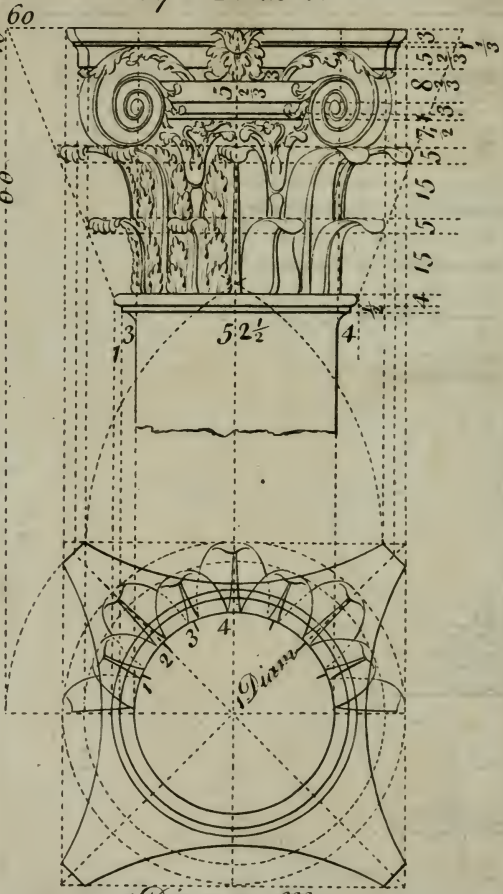


Divide the Diameter in 128 Parts viz. First in 16 and then 1 in 8 &c.

The Composite *Entablature*
By A Palladio.

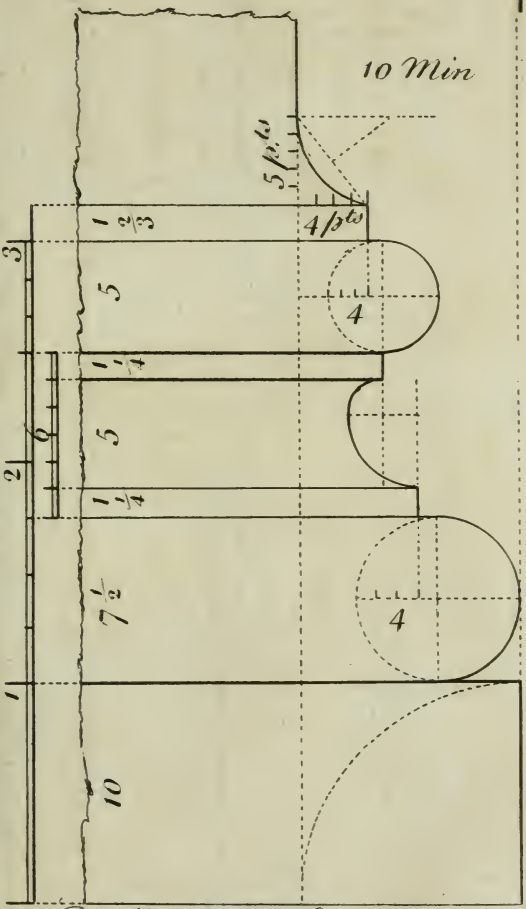


The Composite Capital — By A Palladio.



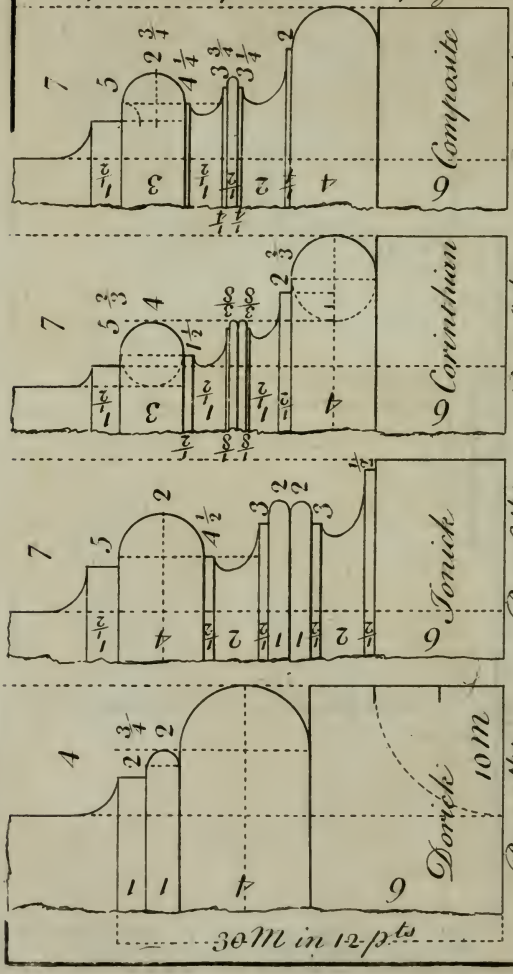
1 Diam. 30 M By Minutes. —

The Athenian *or* Attic Base
at large

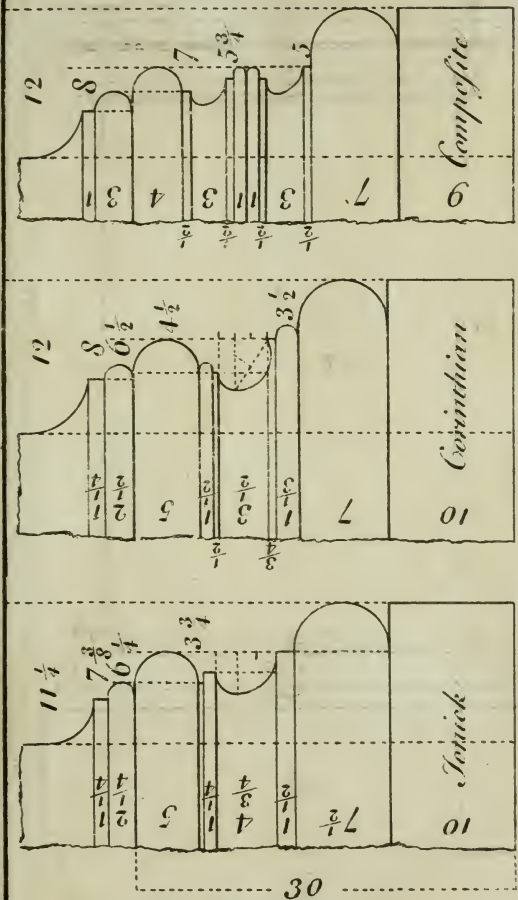


By Minutes and Equal Parts

Bases of Columns taken from ye Antiquities of Rome, By G Barozzio of Vignola

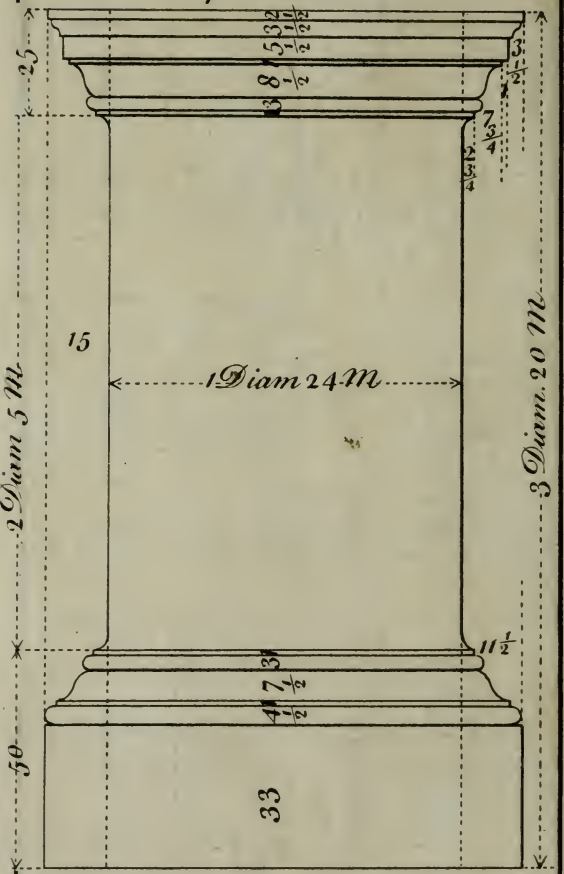


Bases of Columns. By A Palladio.



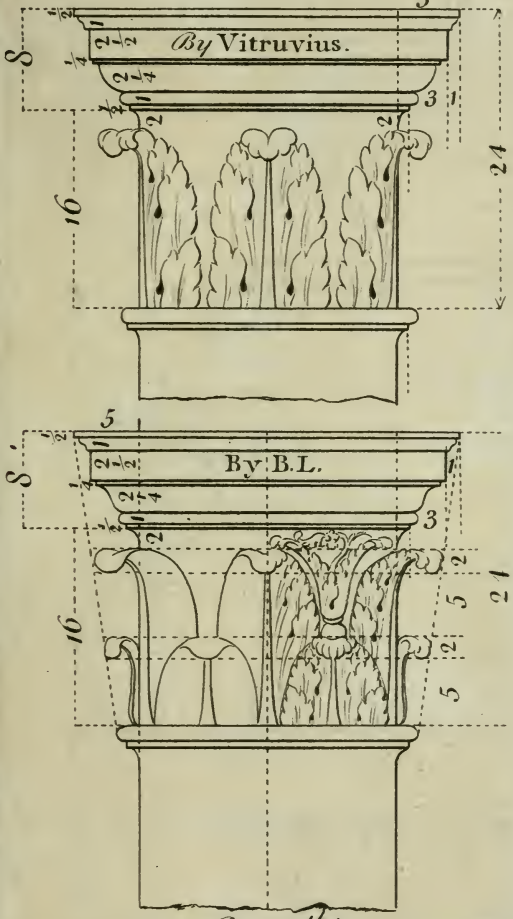
By Minutes.

The Composite Pedestal
By A Palladio.



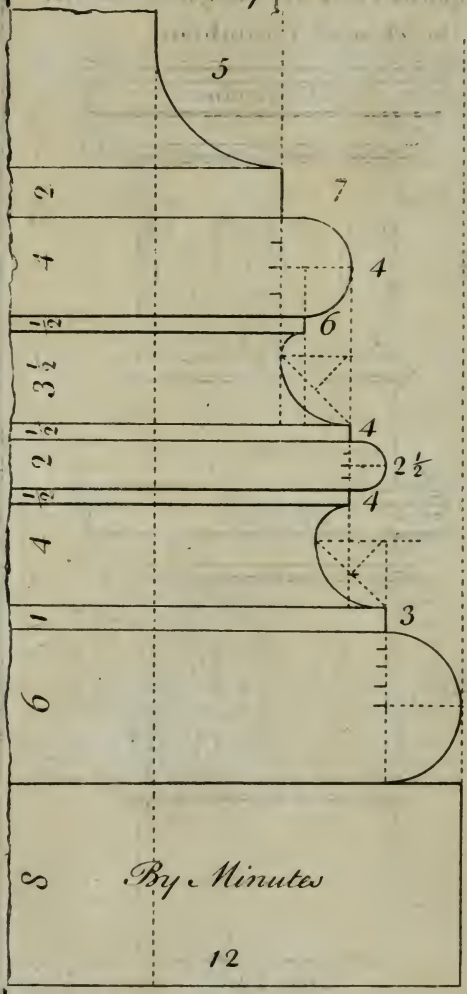
By Minutes.

Composite *Capitals Composed of the* Dorick *and* Corinthian.



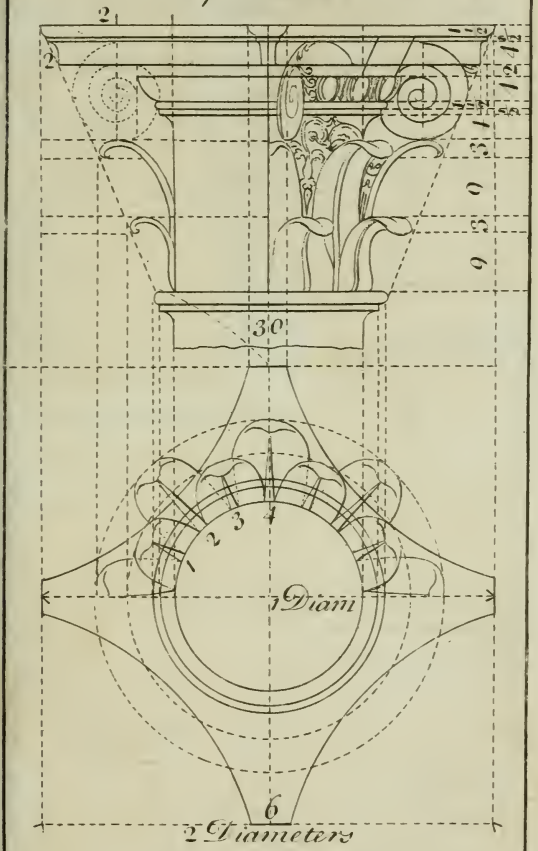
By 24.ths

Composite *Base from the* Ancients.

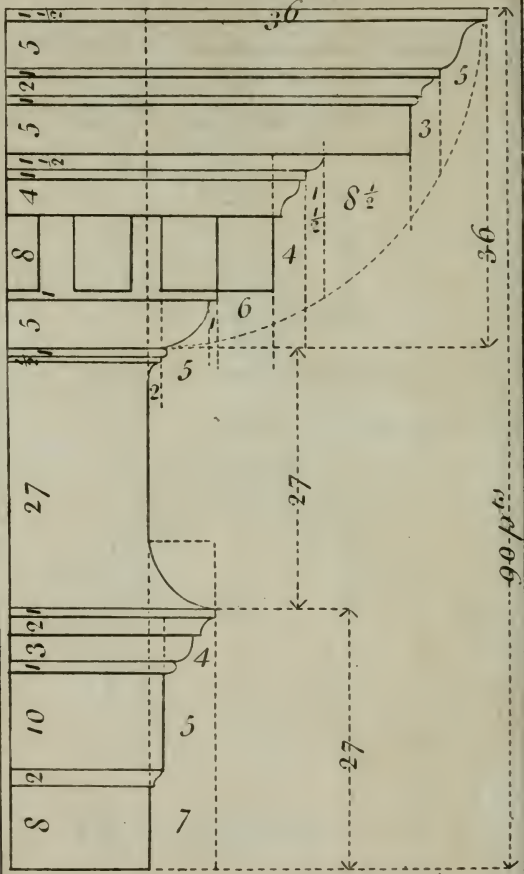


The Composite *Capital*

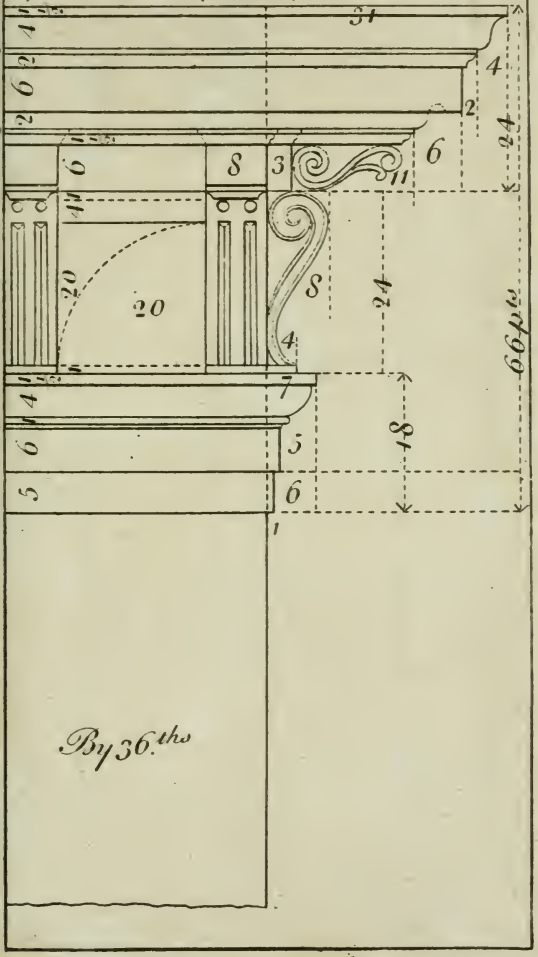
By G. Barozzio.

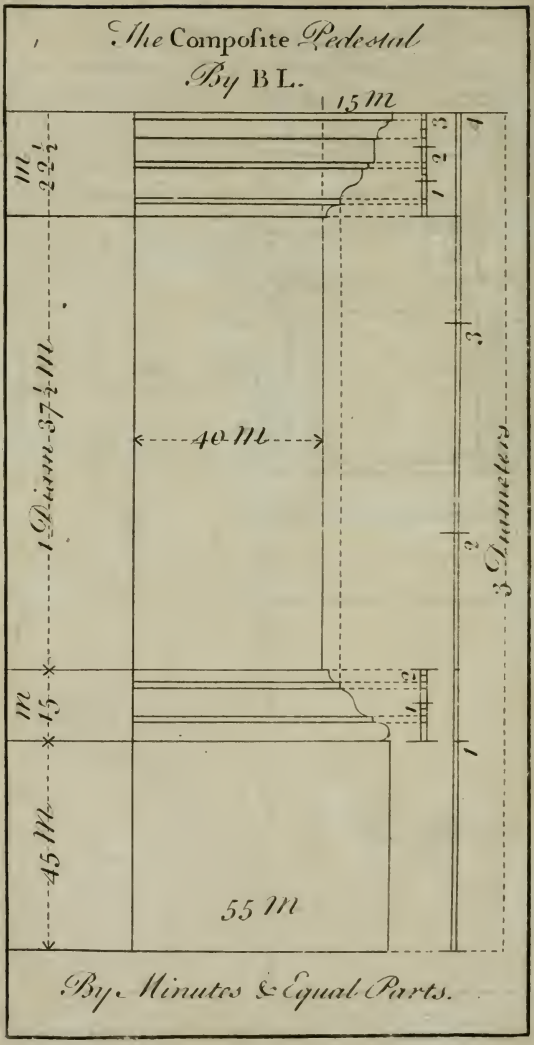


The Composite Entablature.
By G Barozzio of Vignola.

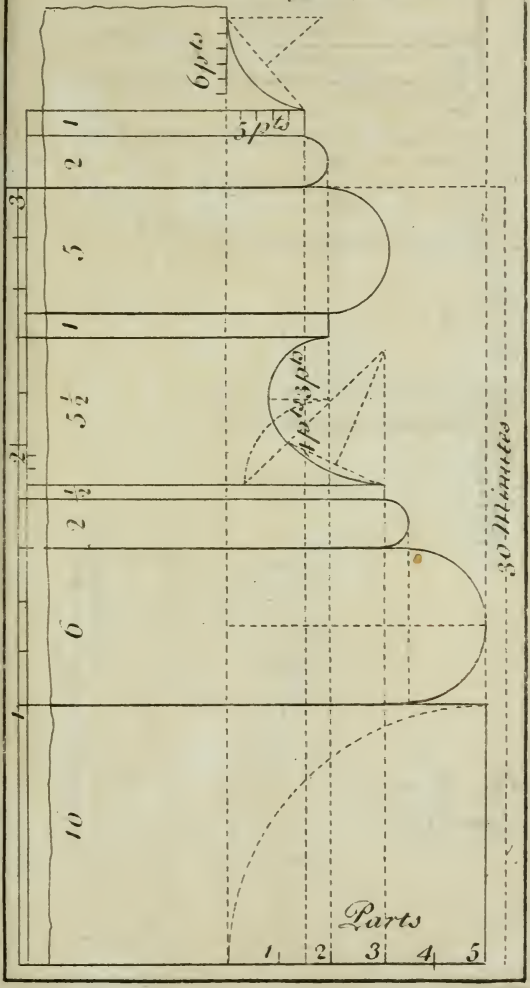


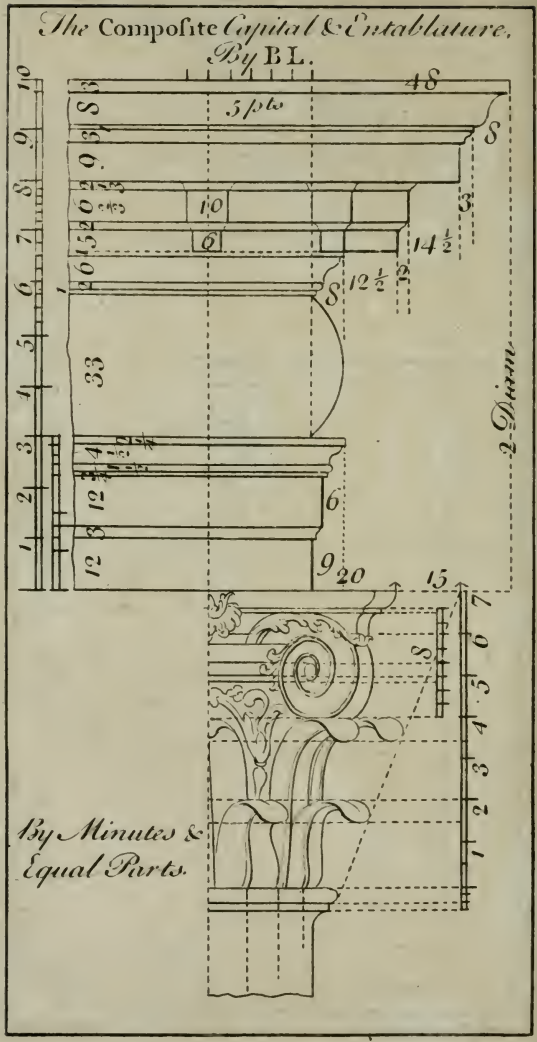
A Second Composite Entablature One 11th of the entire Height By G. Barozzio.

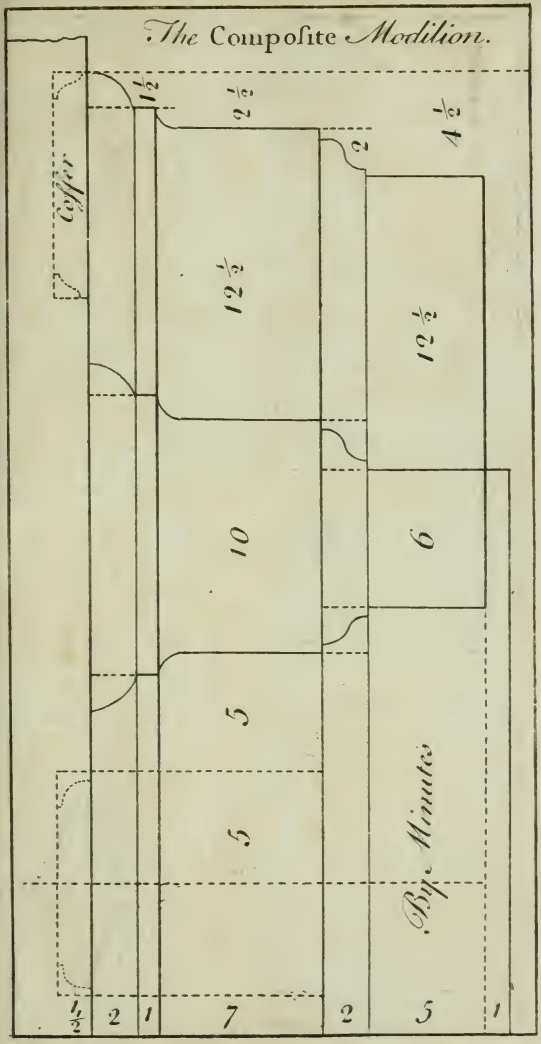



The Composite Pedestal
By B L.
15 M
M 22½
1 Diam 37½ M
40 M
M 15
45 M
55 M
3 Diameters
By Minutes & Equal Parts.

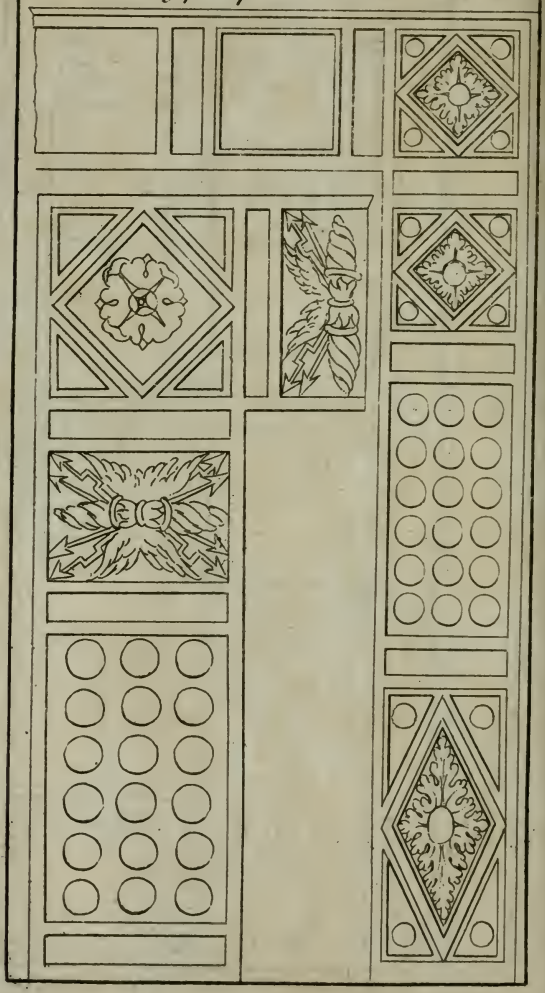
The Composite *Base by* B L.



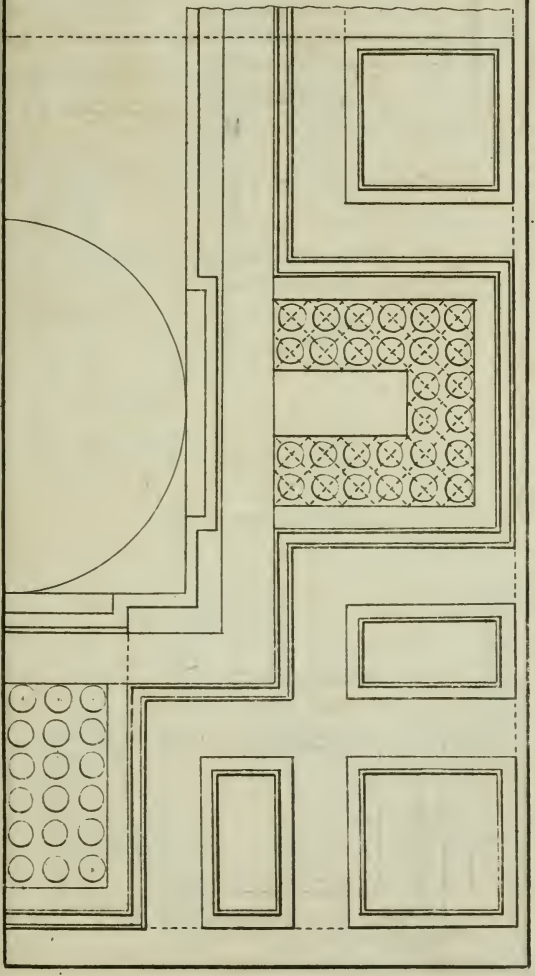

The Composite Capital & Entablature.
By B L.
48
5 pts
8
10
6
14 ½
12 ½
33
2 Diam
20
15
By Minutes &
Equal Parts.


The Composite Modilion.
Coffer
1½
2½
2
4½
12½
12½
10
6
5
5
By Minutes
½
2
1
7
2
5
1

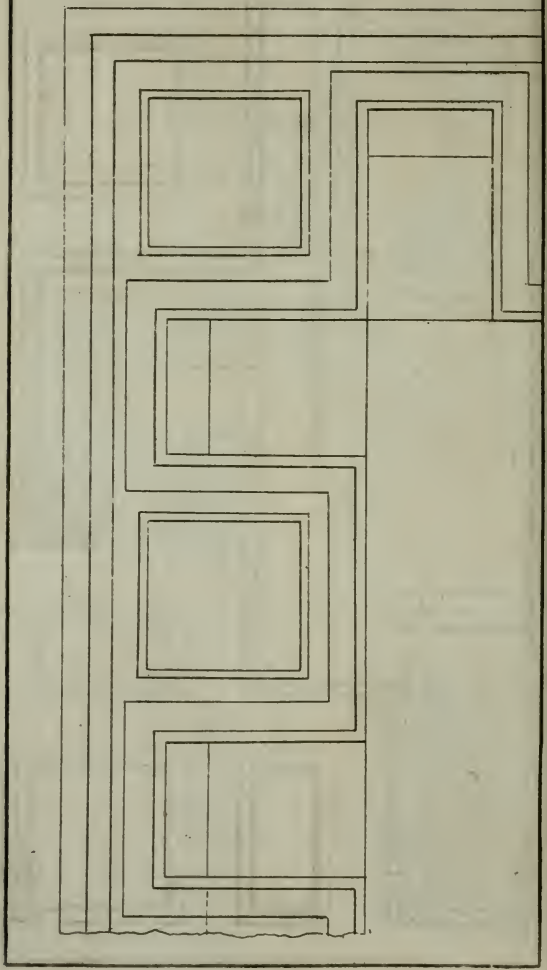
Dorick *Soffits from the Ancients.*



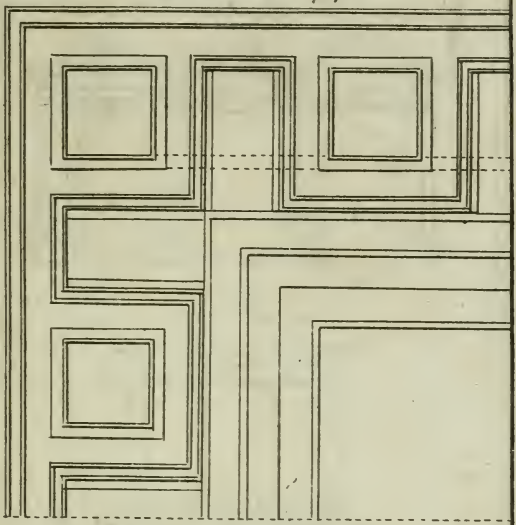
Dorick Soffit.



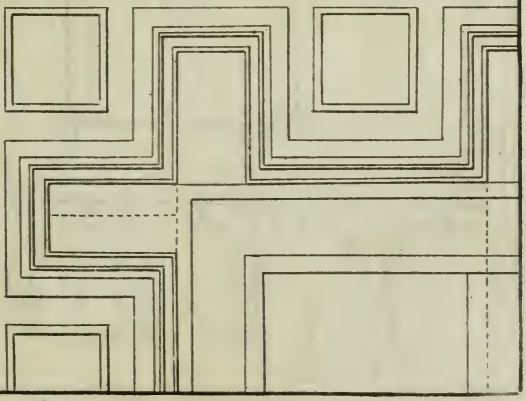
Ionick Soffits.



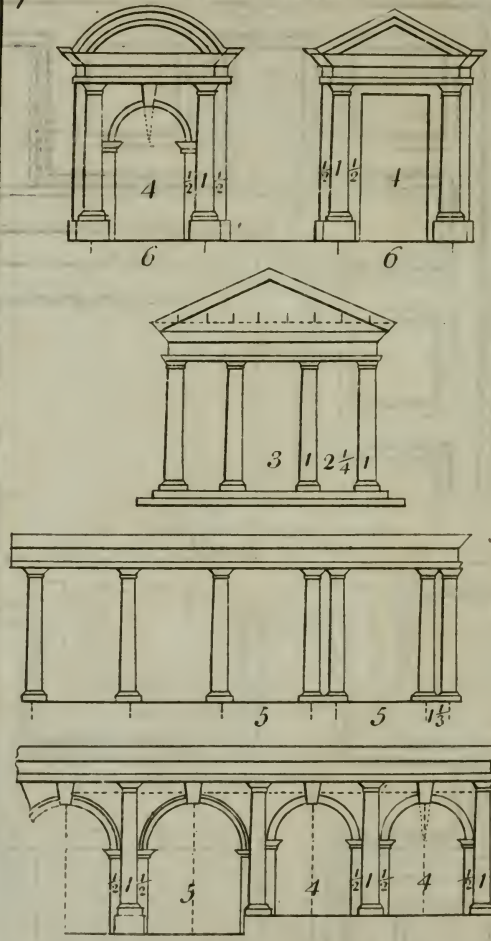
Corinthian Soffits.



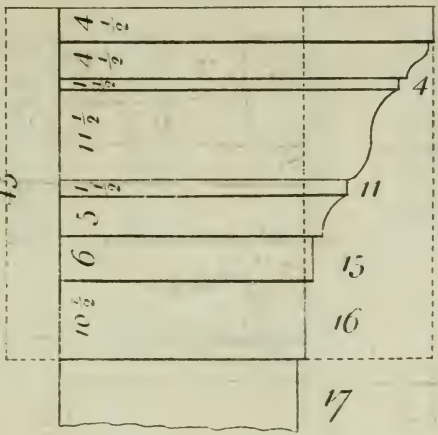
Composite Soffits.

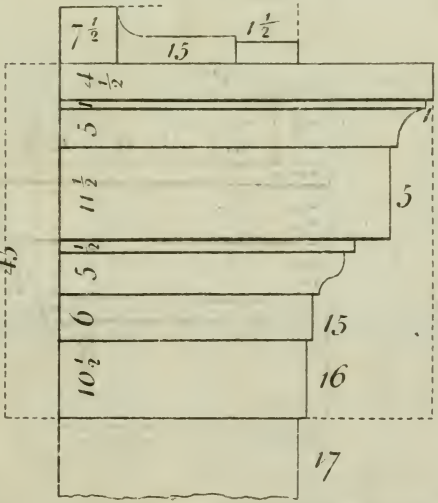


Sketches of Tuſcan *Intercolumnations for Doors, Portico's, Arcades, Colonades, &c*

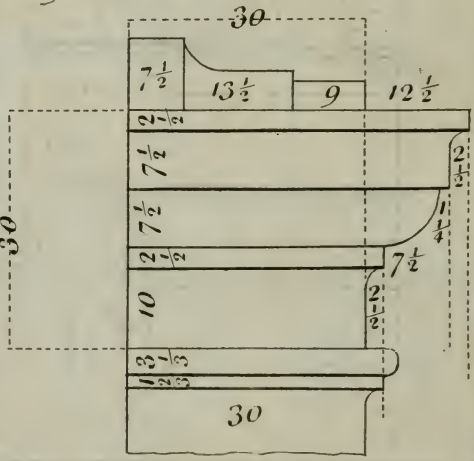


Tuſcan *Impoſts by* A Palladio.

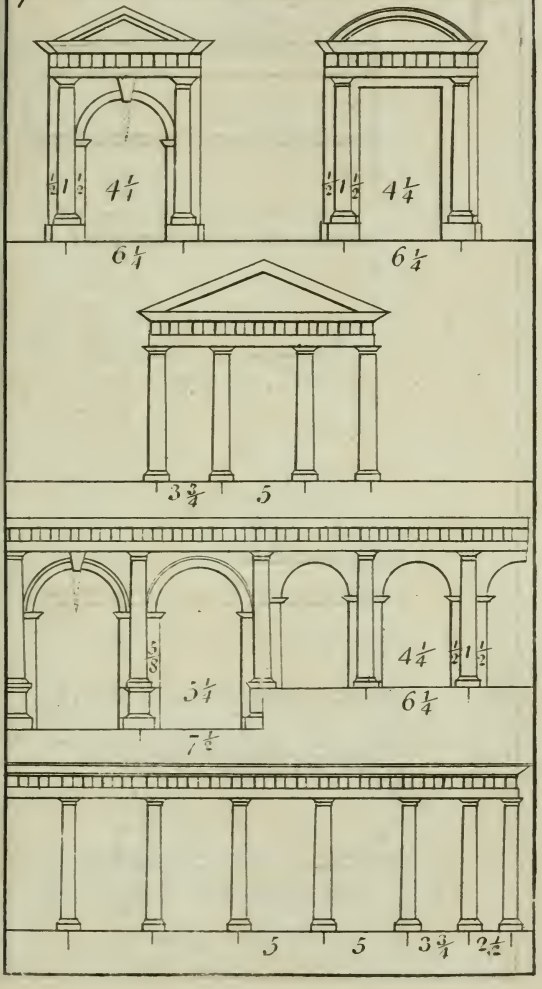




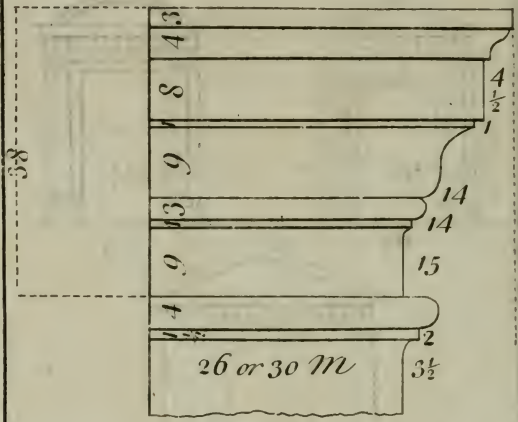
Tuſcan · *Impoſts.*

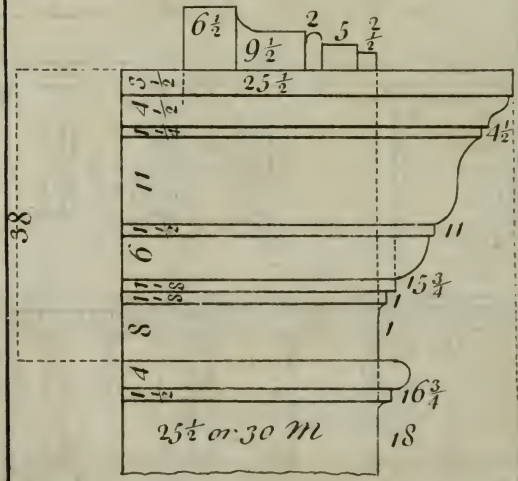


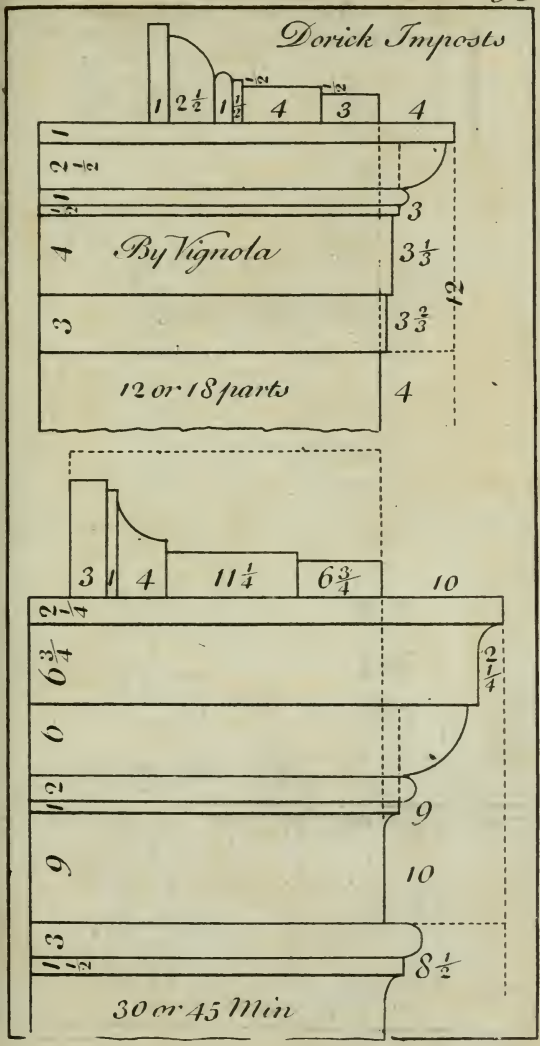
Sketches of Dorick *Intercolumnations, for Doors, Porticos, Arcades, Colonades, &c.*



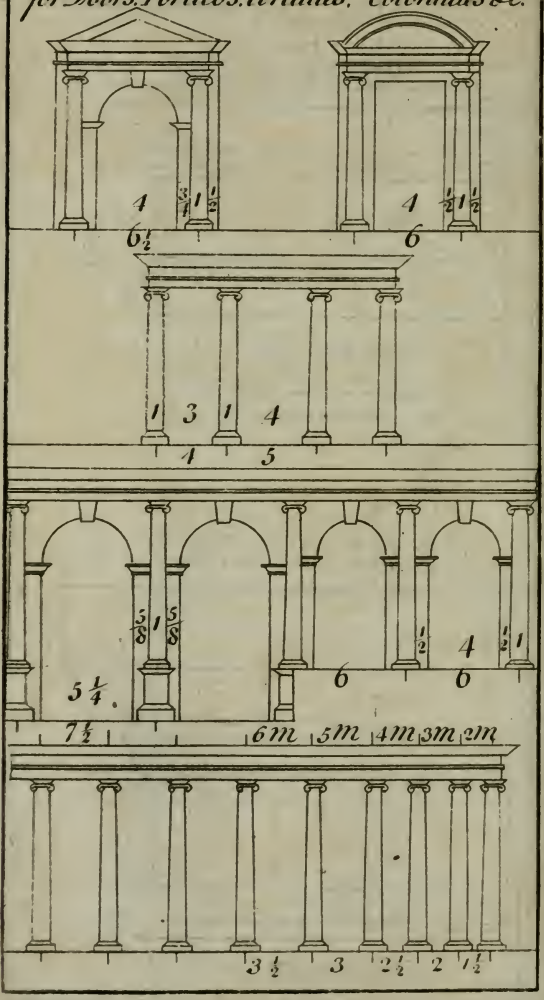
Dorick. *Imposts by* A. Palladio.



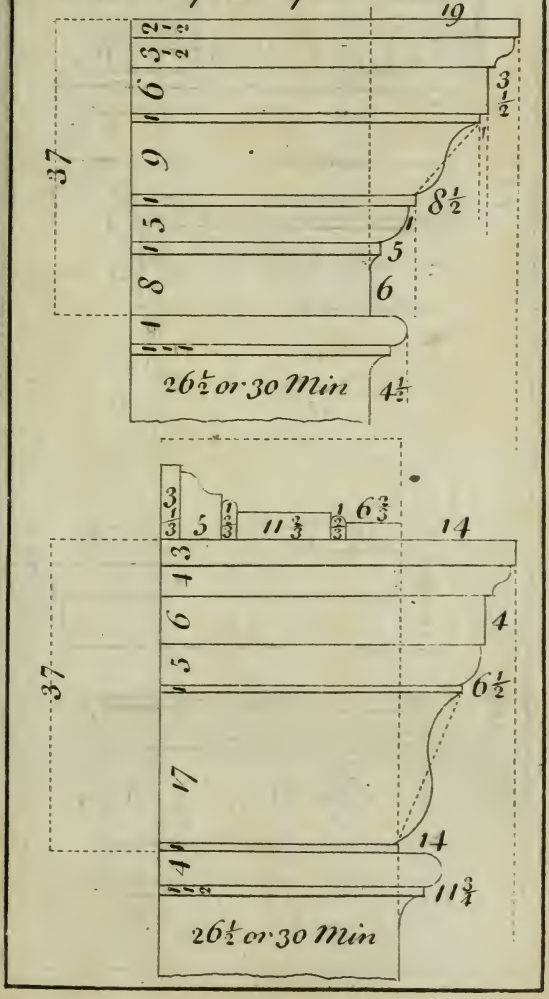


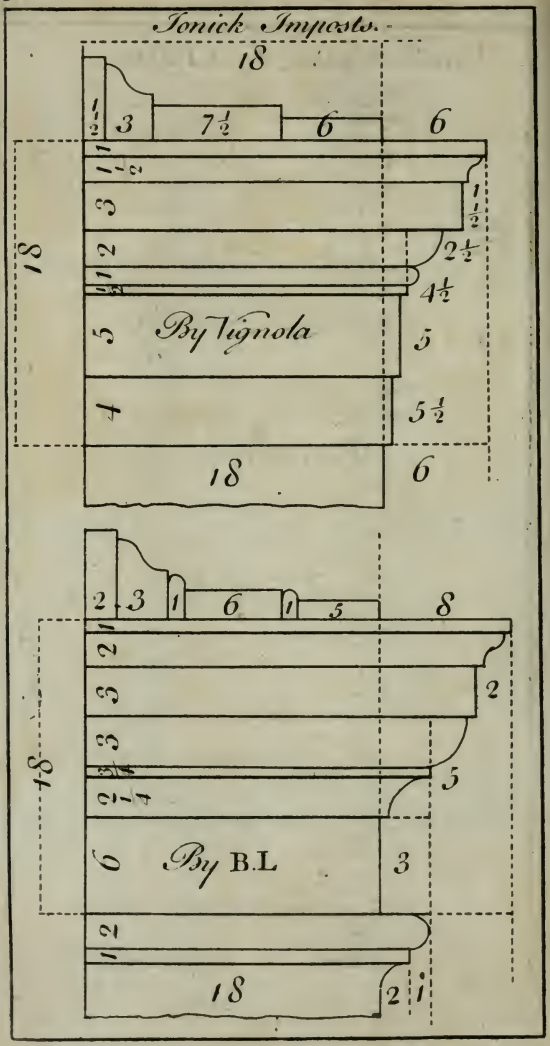

Dorick Imposts
1
2 1/2
1
1/2
4
3
4
1
2 1/2
1/2
3
4
By Vignola
3 1/3
12
3
3 2/3
12 or 18 parts
4
3
1
4
11 1/4
6 3/4
10
2 1/4
6 3/4
2 1/4
6
1/2
9
9
10
3
1 1/2
8 1/2
30 or 45 Min

Sketches of Ionick *Intercolumnations for Doors, Portico's, Arcades, Colonades &c.*

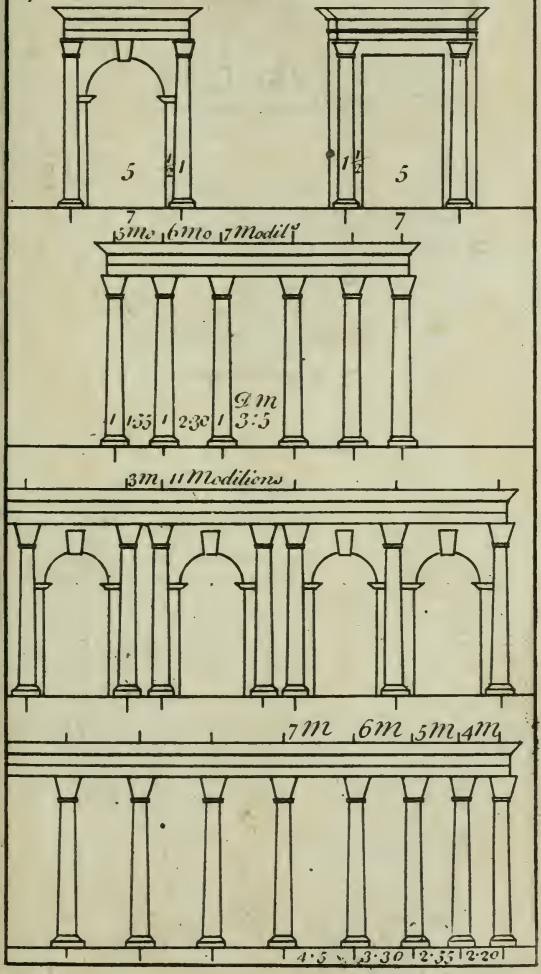


Ionick *Imposts by* A Palladio.

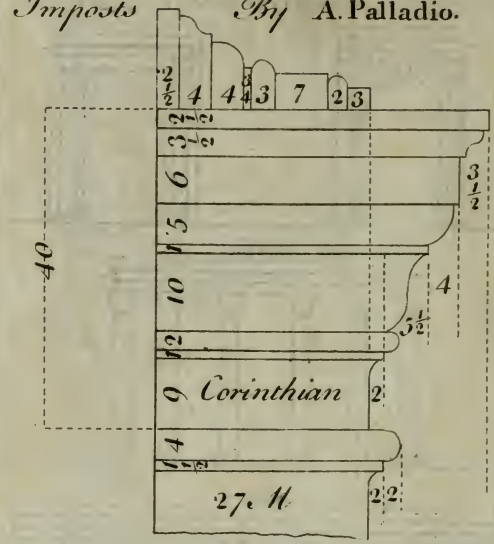


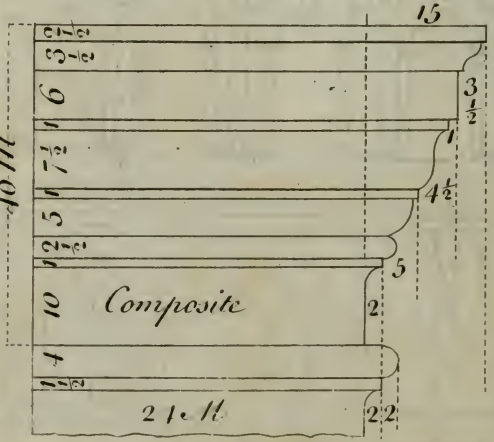

Ionick Imposts.
18
1½
3
7½
6
6
1
1½
3
1½
18
2
2½
1
½
4½
5
By Vignola
5
4
5½
18
6
2
3
1
6
1
5
8
1
2
3
2
3
18
2
¼
5
6
By B.L
3
2
1
18
2
1

Sketches of Corinthian *Intercolumnation for Doors, Porticos, Arcades, Colonades &c.*

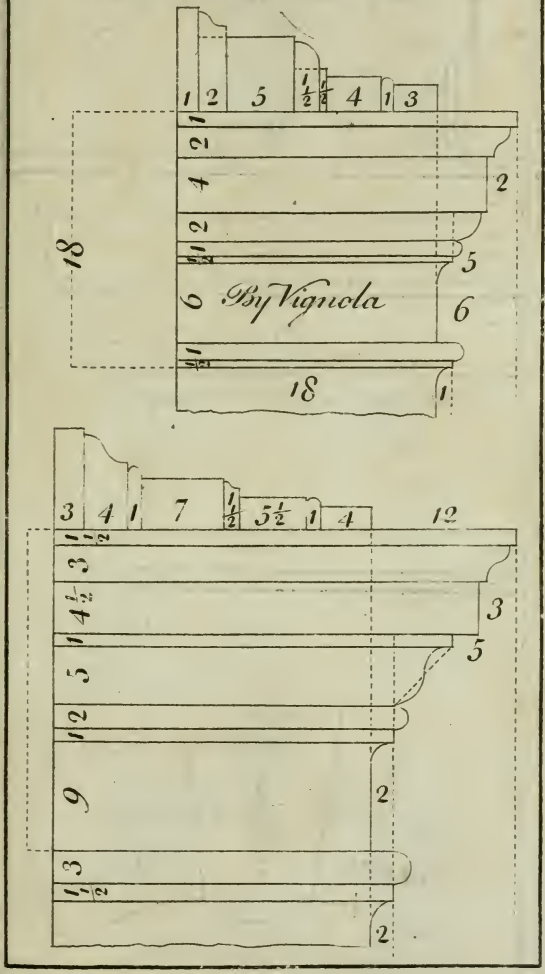


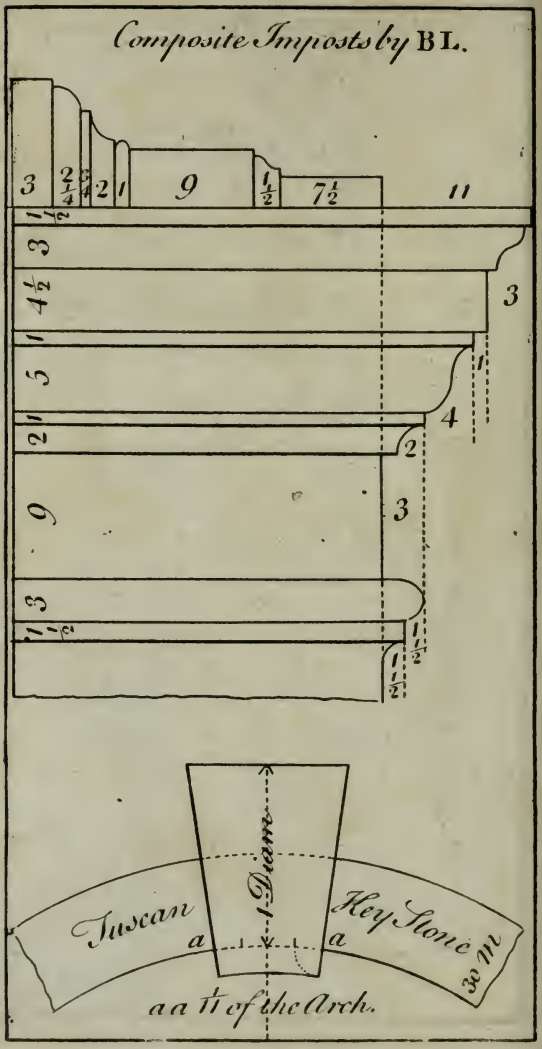
Imposts *By* A. Palladio.



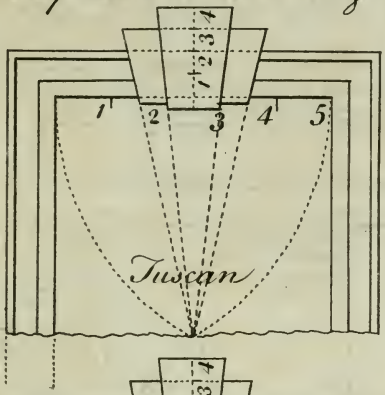


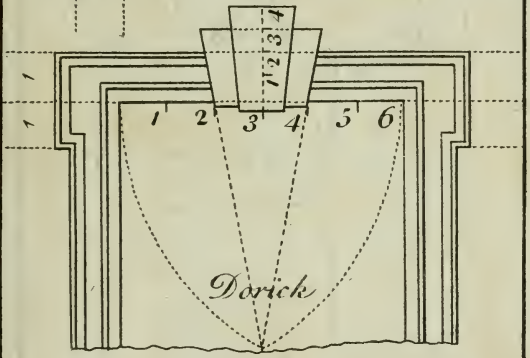
Corinthian Imposts.

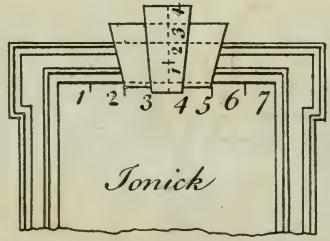



Composite Imposts by BL.
3
2 1/4
3/4
2
1
9
1 1/2
7 1/2
11
1 1/2
3
4 1/2
3
1
5
1
1
4
2
2
9
3
3
1 1/2
1 1/2
1 1/2
1 Diam.
Tuscan
Key Stone
a
a
30 m
aa 1/11 of the Arch.

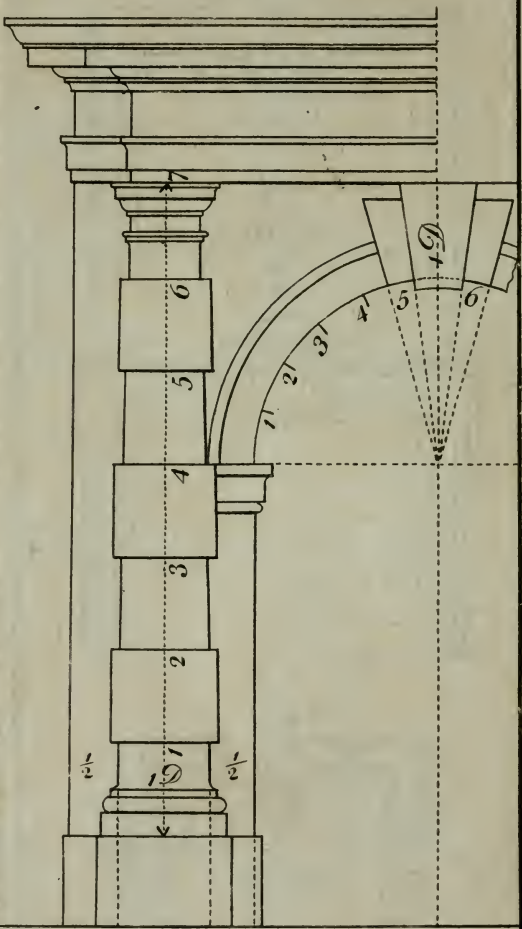
Key Stones to Windows &c.



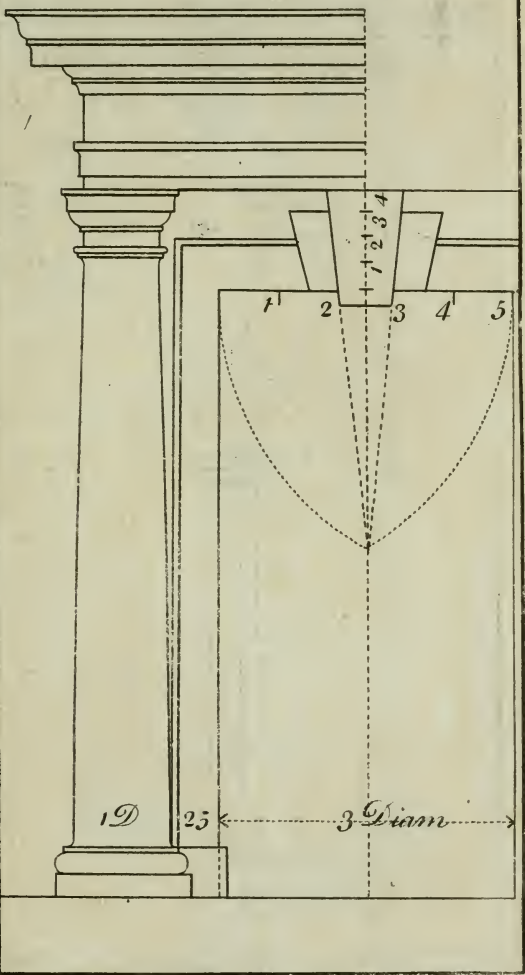




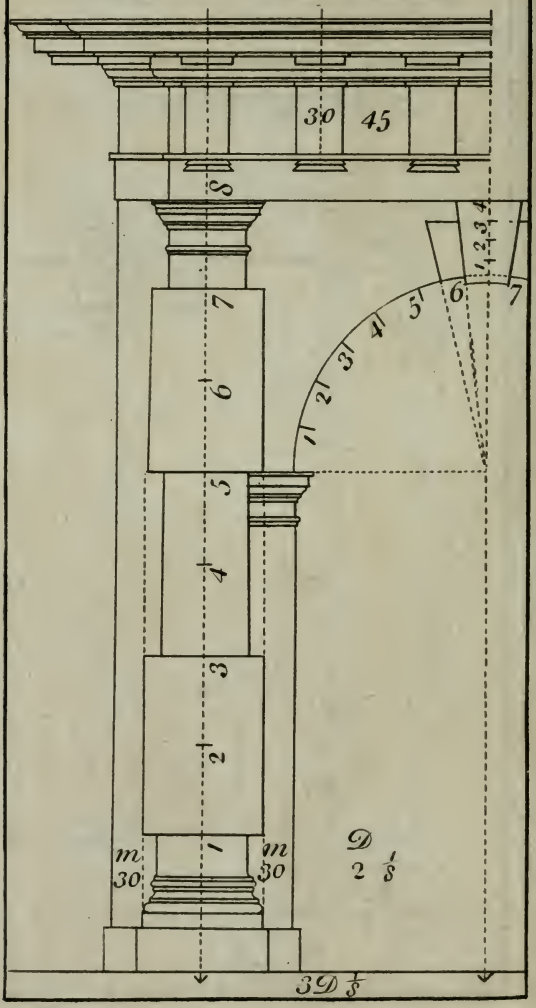
Tuſcan *Door Circular Headed.*



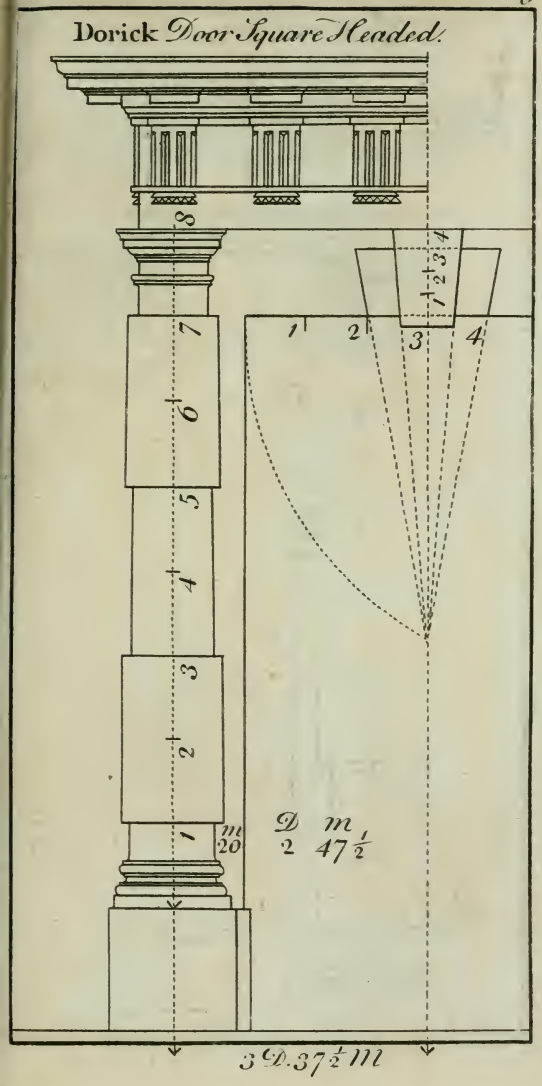
Tuſcan *Door Square Headed.*



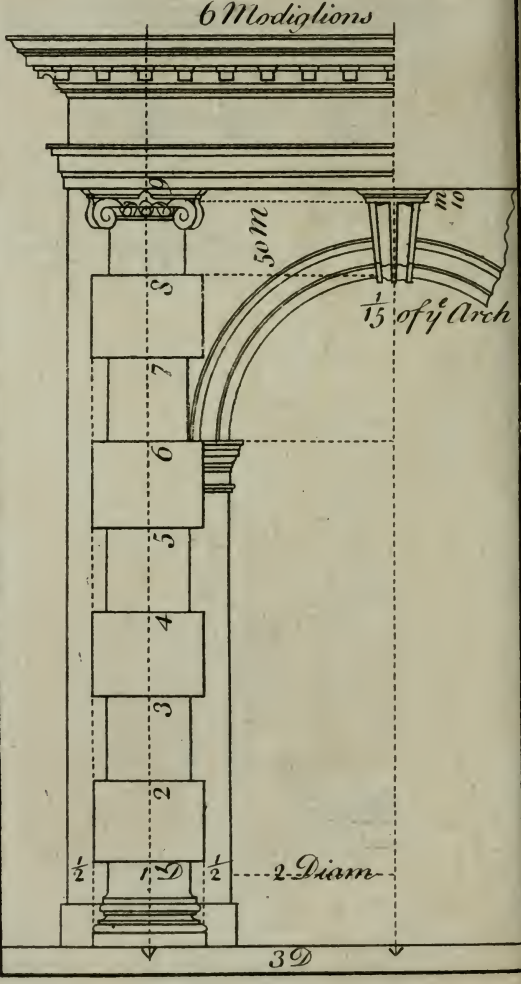
Dorick Door Circular Headed.



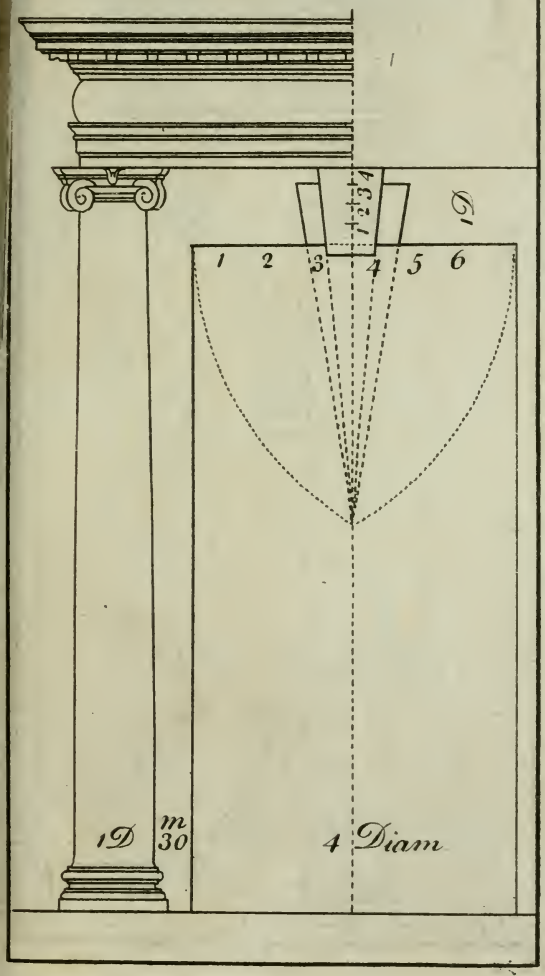
Dorick Door Square Headed.



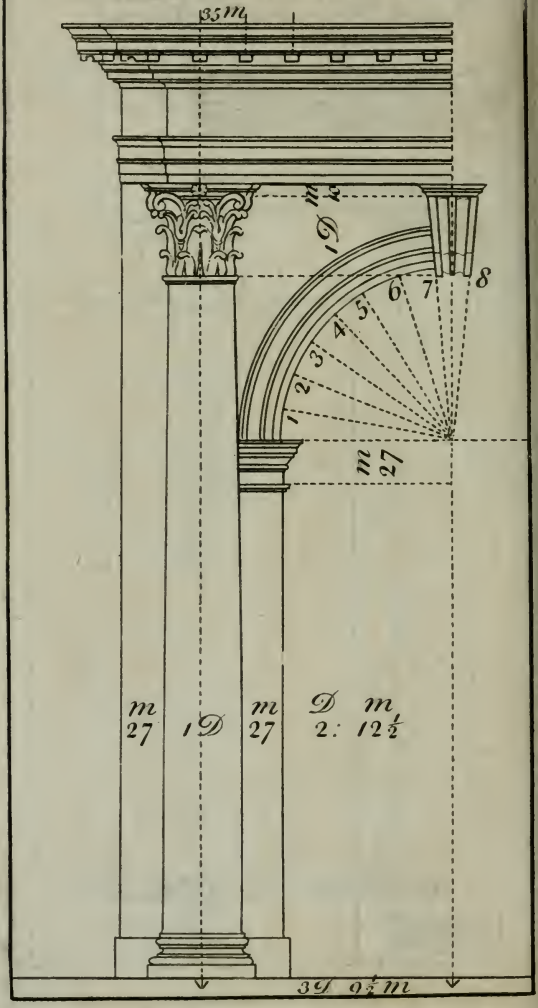
Ionick *Door Circular Headed.*



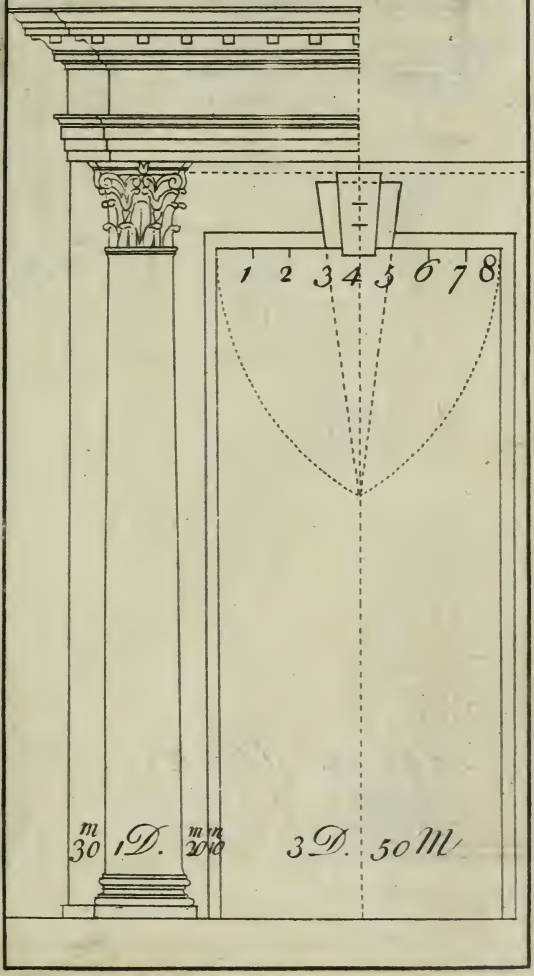
Ionick *Door Square Headed.*



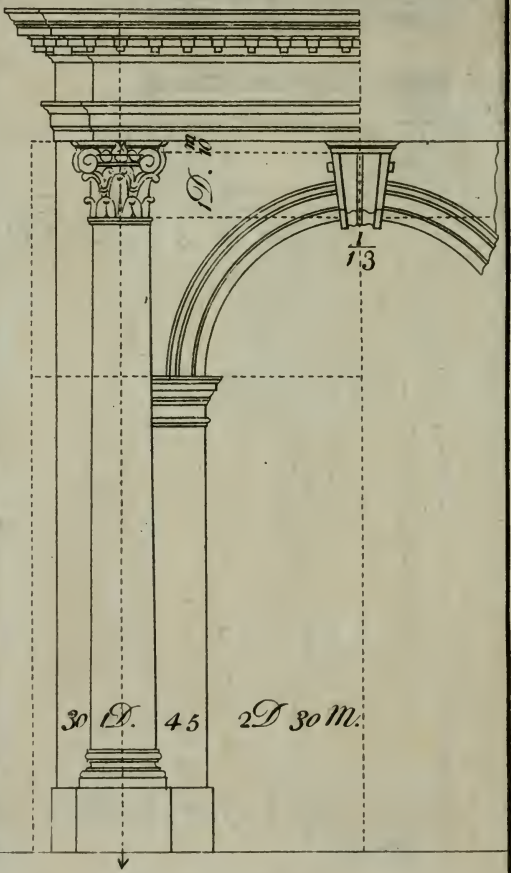
Corinthian Door Circular Headed.

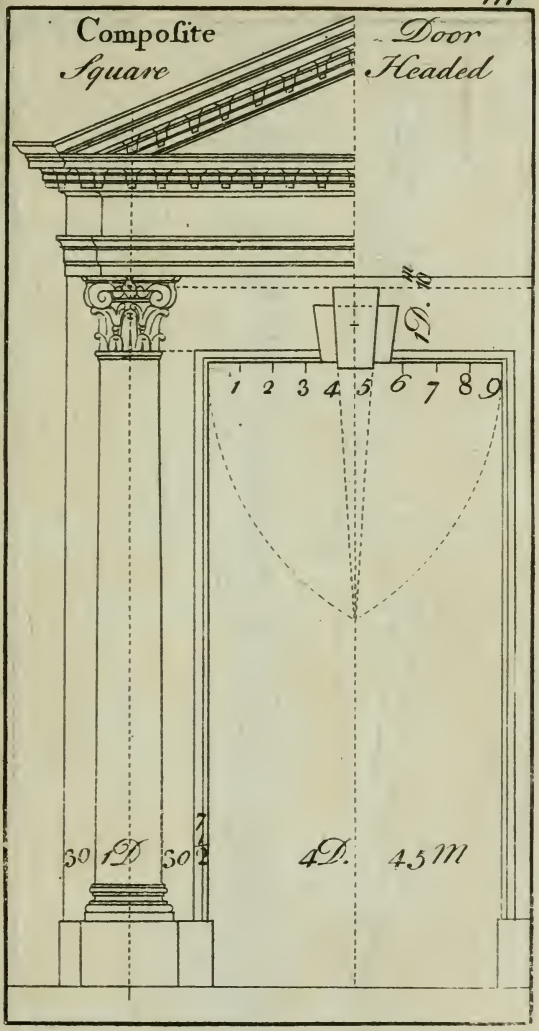


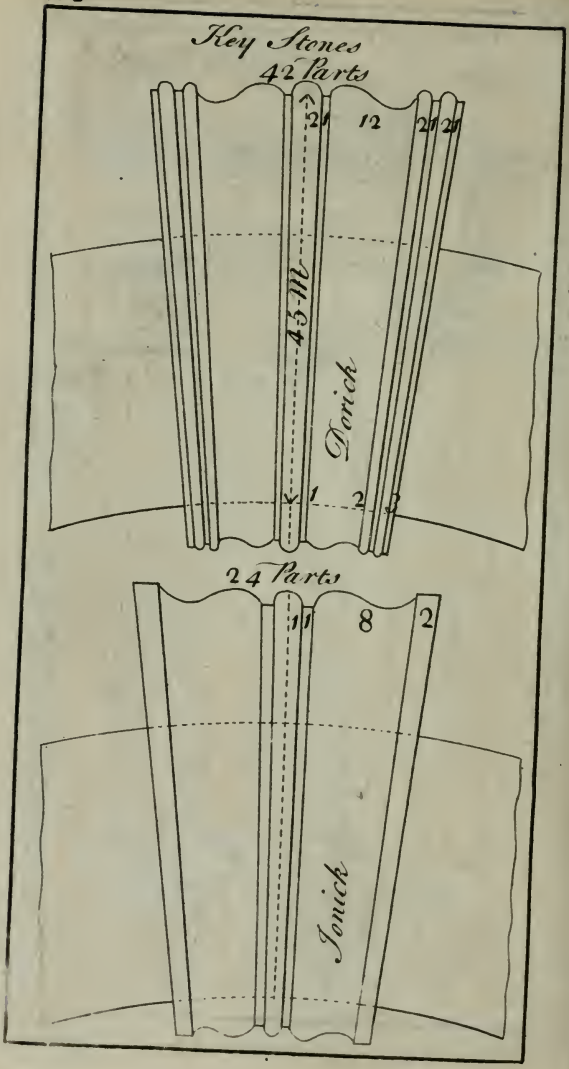
Corinthian *Door: Square Headed*

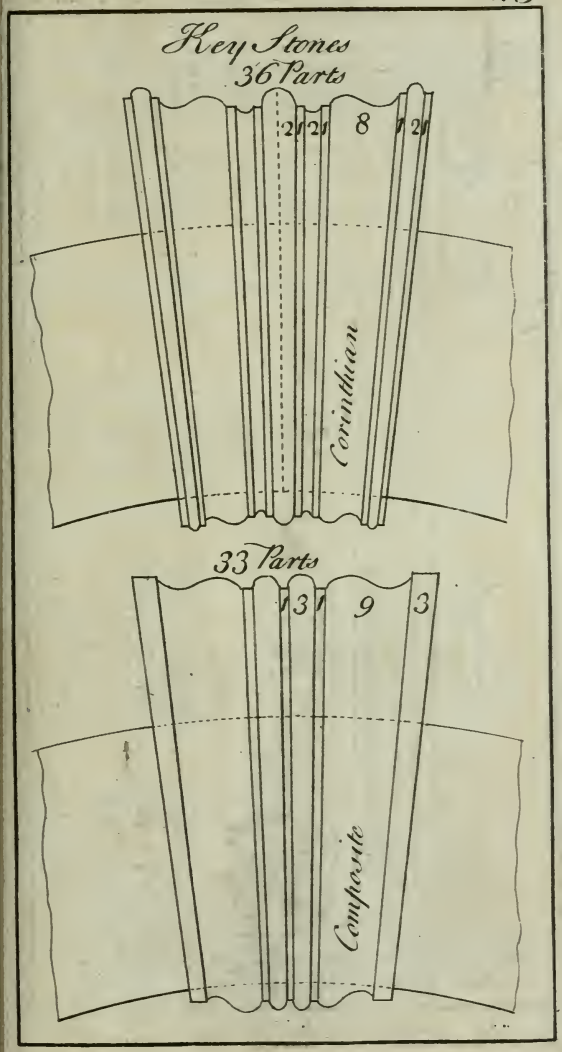


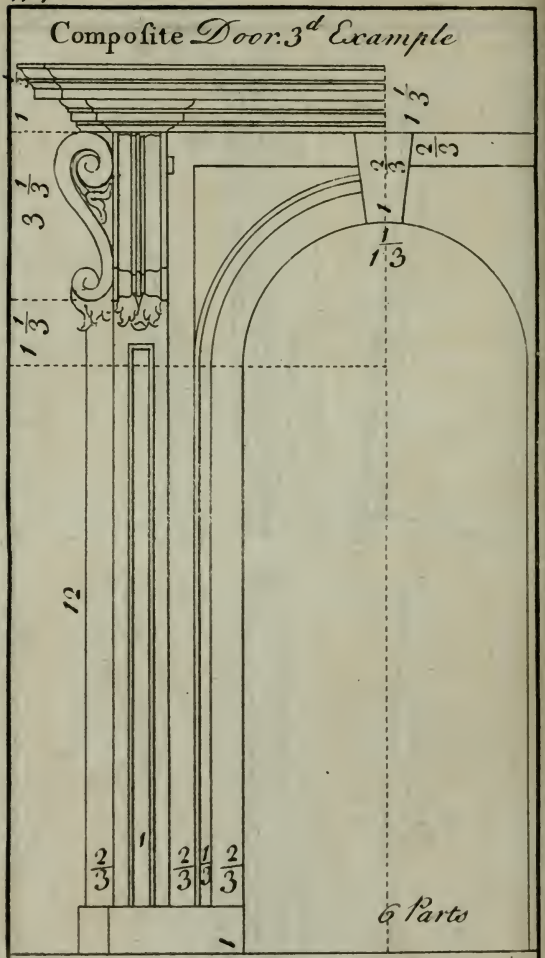
Composite Door Circular Headed




Composite
Square
Door
Headed
1 D. 10 m
1 2 3 4 5 6 7 8 9
30 1 D 30 7 1/2
4 D. 45 m

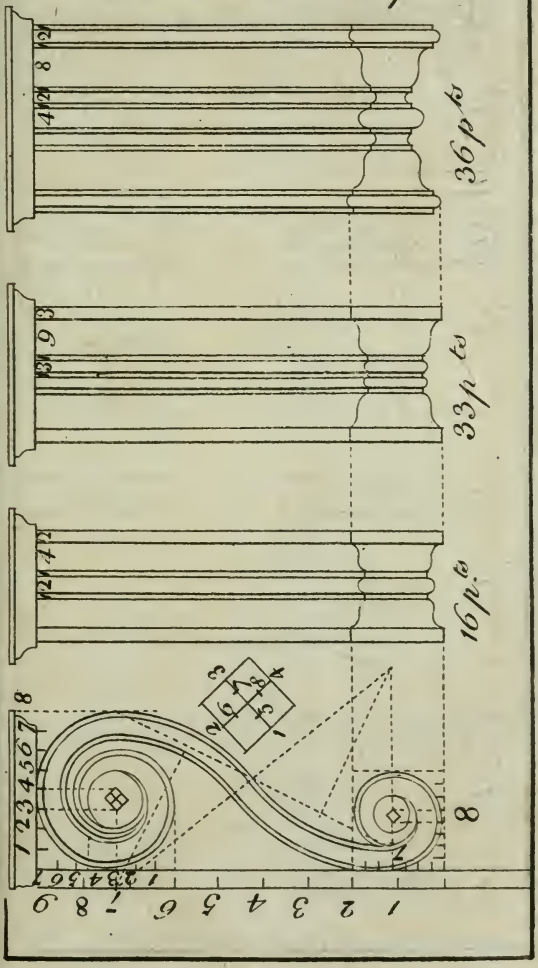

Key Stones
42 Parts
2
12
2
2
43 M
Doric
1
2
3
24 Parts
1
8
2
Ionick


Key Stones
36 Parts
2½ 2½ 8 2½
Corinthian
33 Parts
1 3 1 9 3
Composite

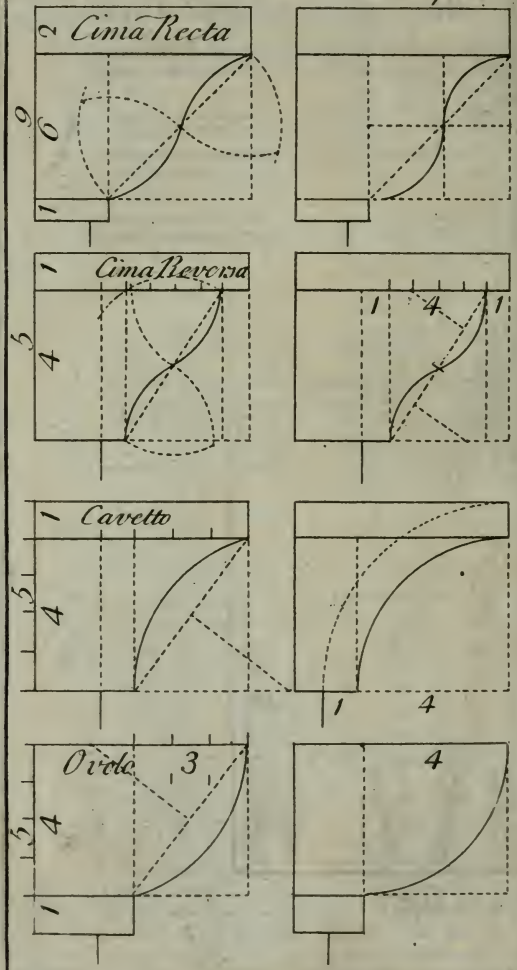


Divide the opening in 6 Parts, or The Entire Height in 18 Parts.

Trusses in Front and Profile

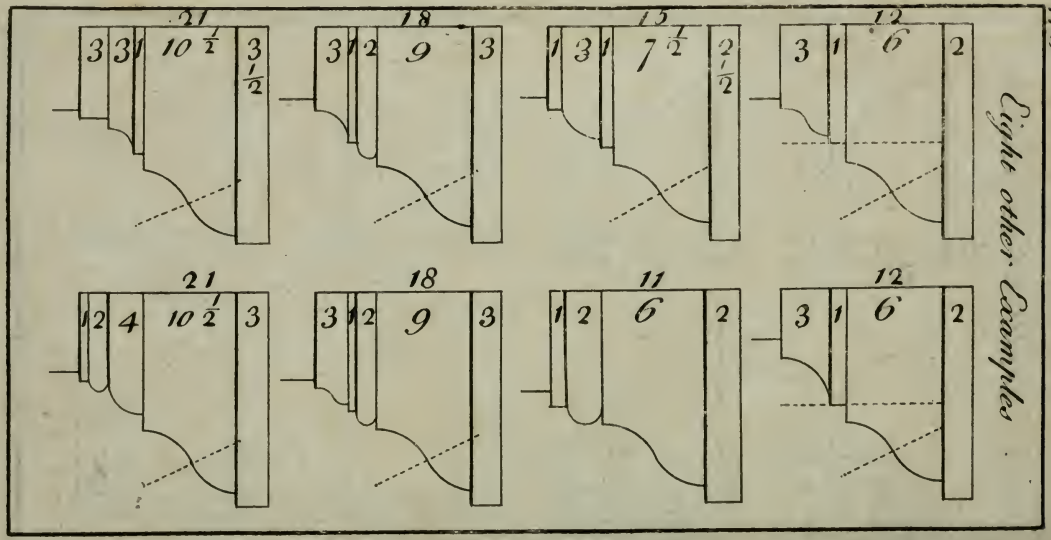


Tenia's or Bands for Architraves to Windows. Doors and Chimney Peices.



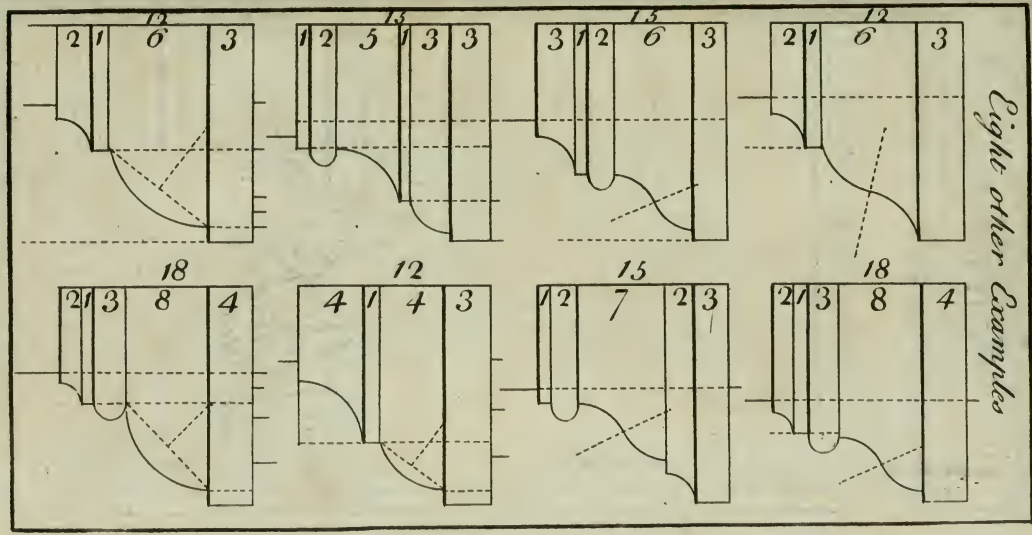
Compound Moldings for Ditto

Eight other Examples.



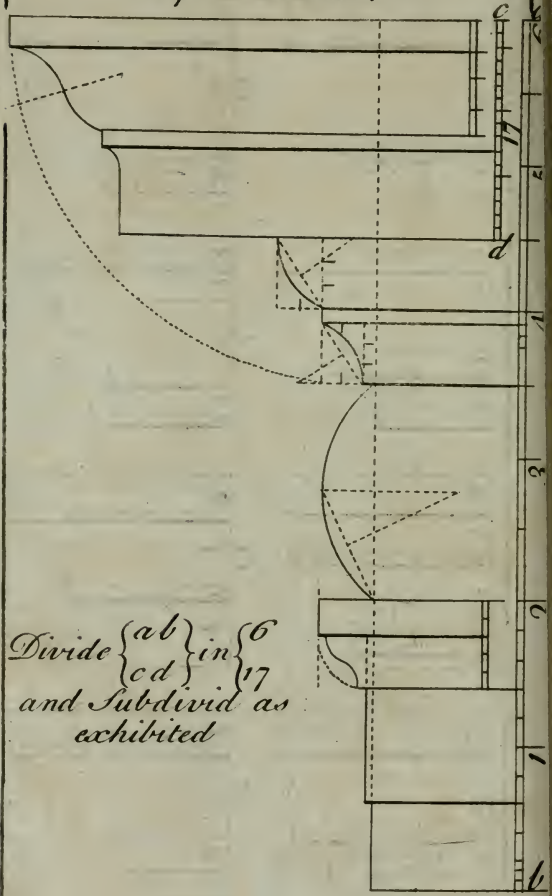
Eight other Examples

Eight other Examples



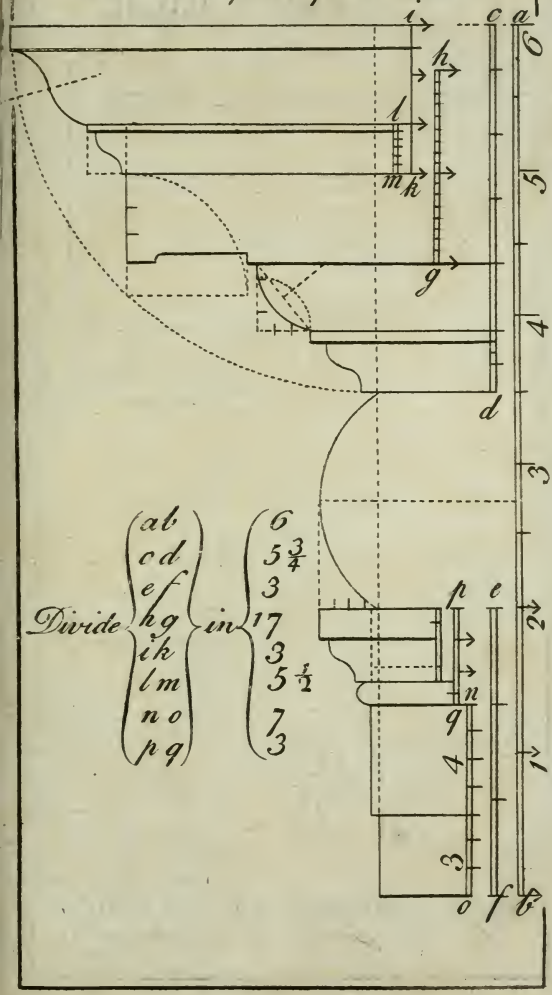
Eight other Examples

An Entablature for a Door or Window
By A. Palladio.

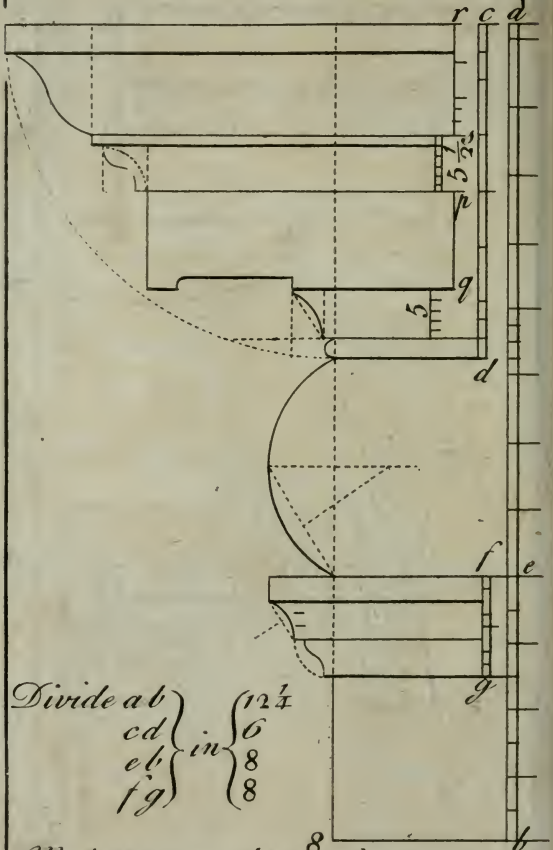


Divide {ab, cd} in {6, 17} and Subdivid as exhibited

A 2d Example By A Palladio.



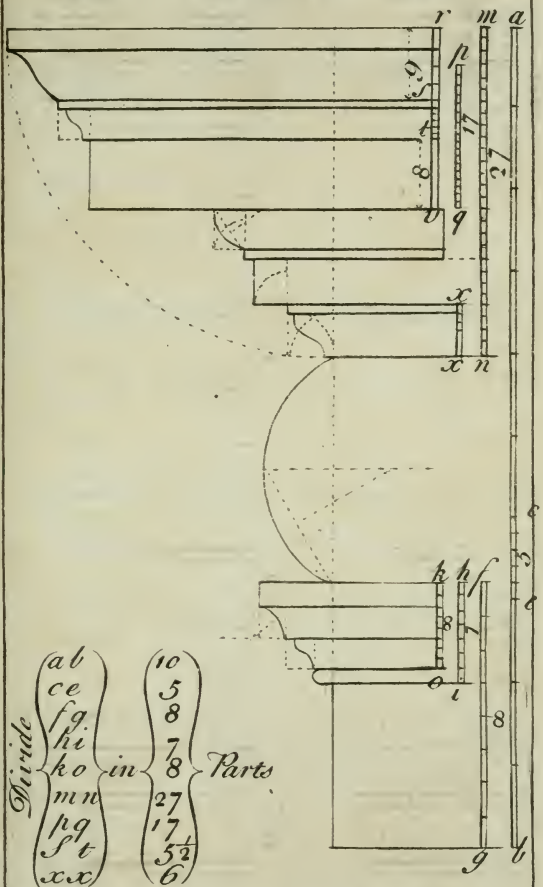
A 3d Example By A. Palladio.



Divide ab, cd, ef, fg in 12¼, 6, 8, 8

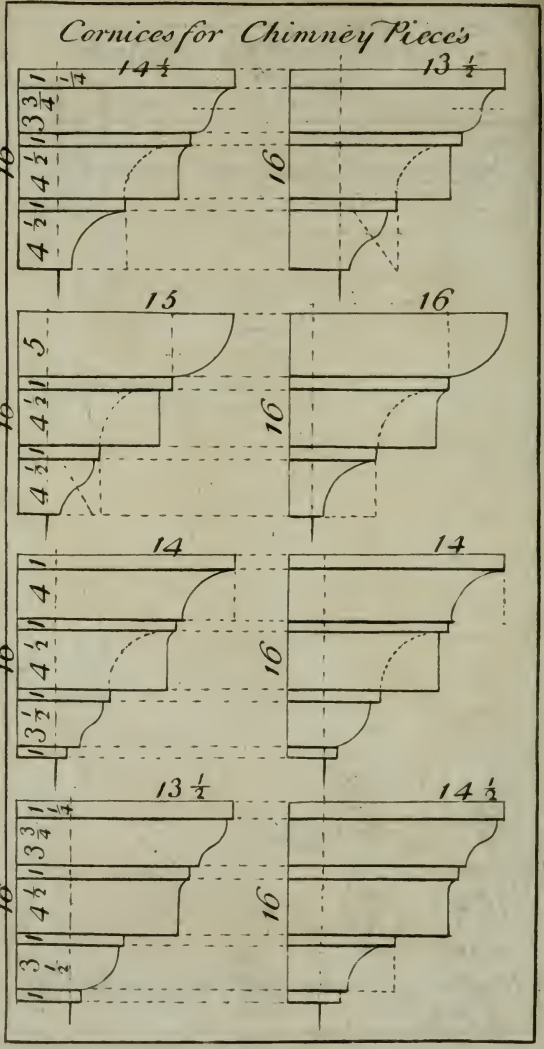
Make pq. equal to 8/9 of rs, and then Subdivide as exhibited

A 4th Example By A Palladio

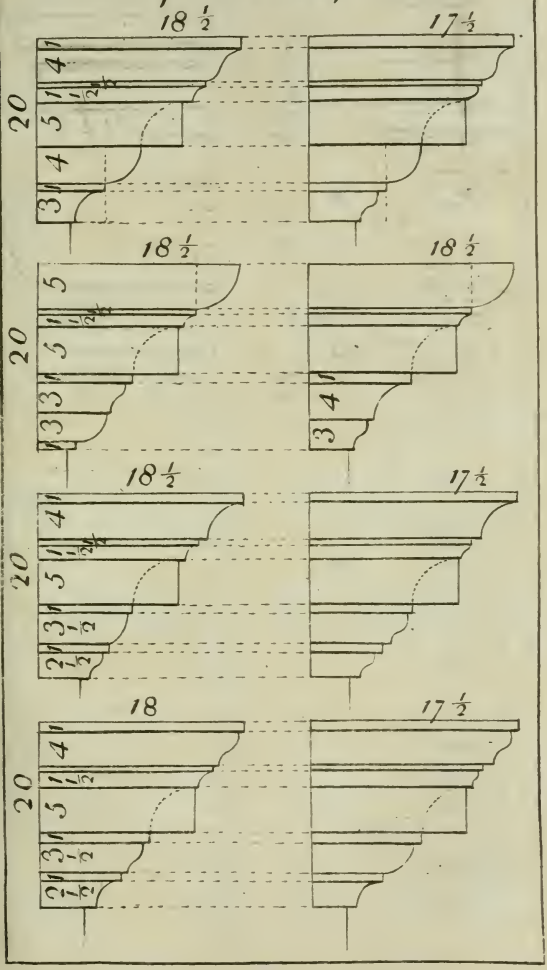


Divide (ab, ce, fg, hi, ko, mn, pq, st, xx) in (10, 5, 8, 7, 8, 27, 17, 5½, 6) Parts

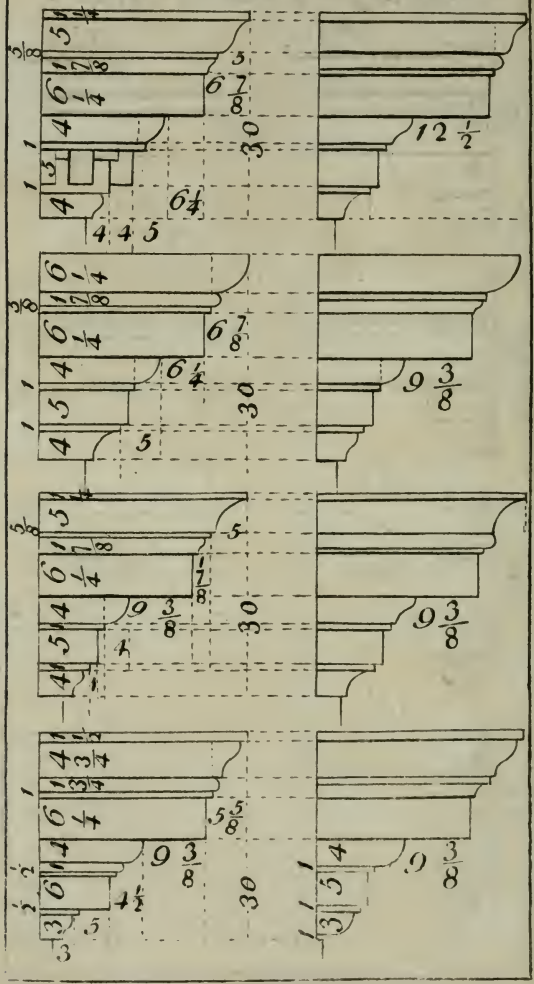
Make rs, equal to 9, and t v, to 8 parts of p q


Cornices for Chimney Pieces
14 1/4
13 1/4
15
16
14
14
13 1/2
14 1/2
16

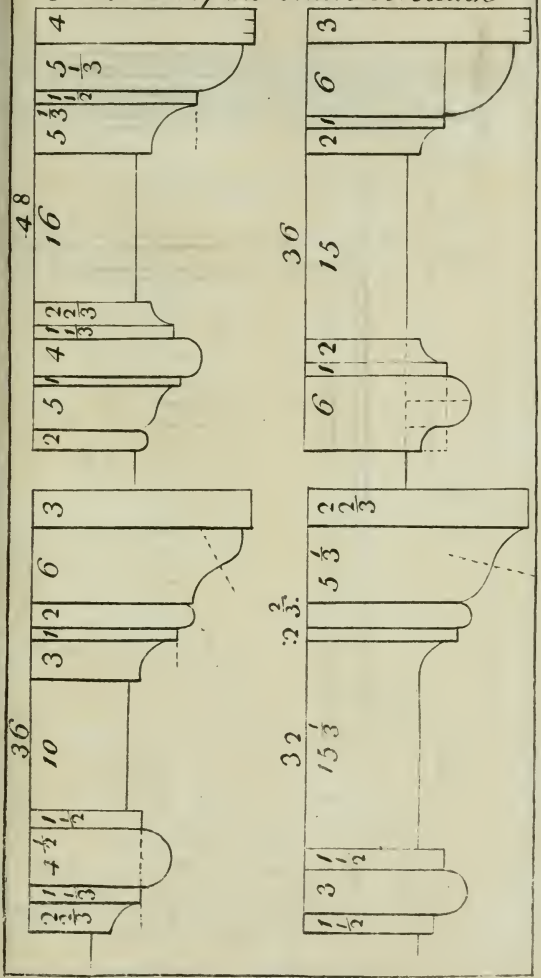
Cornices for Chimney Pieces

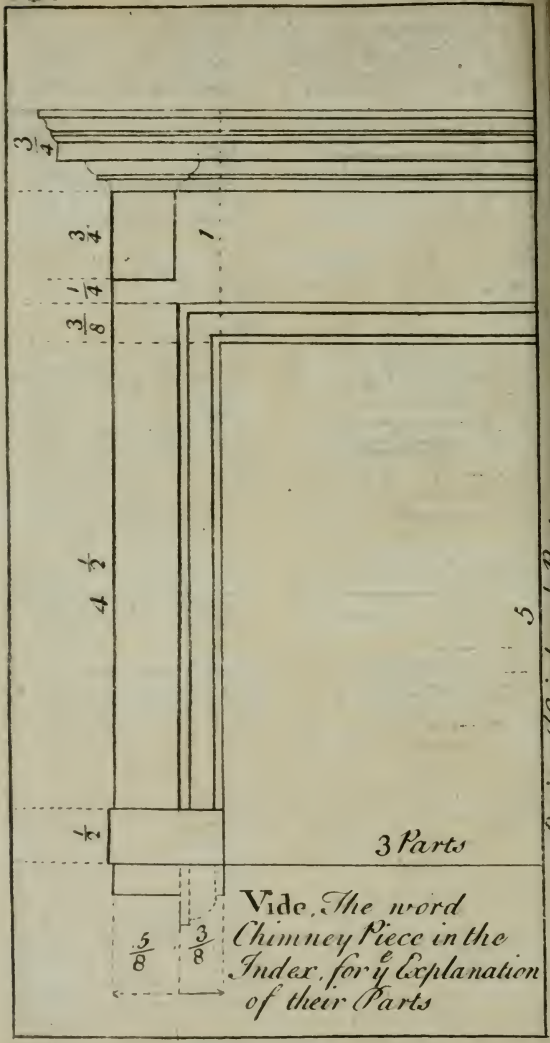


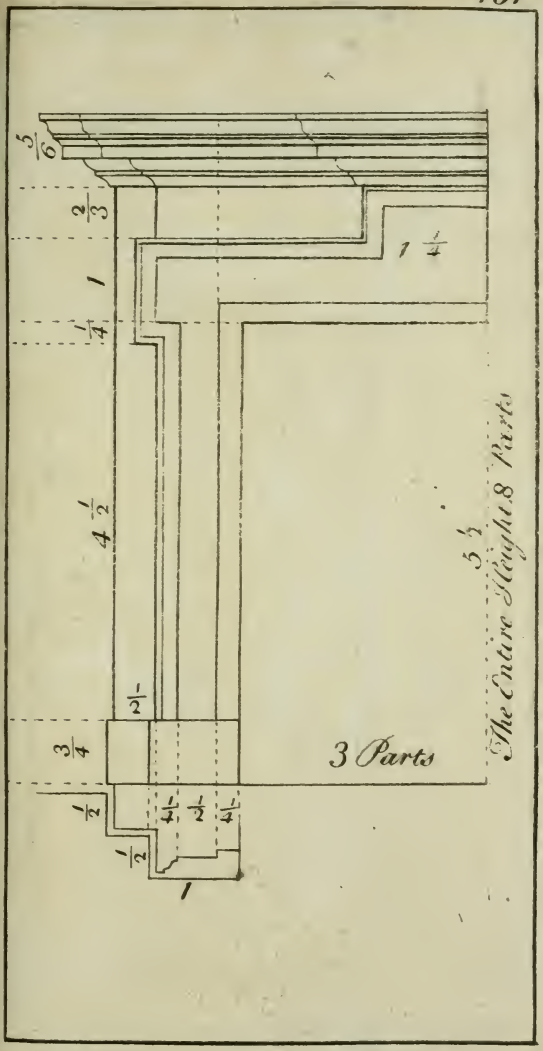
Eight Cornices for Chim. Pieces.

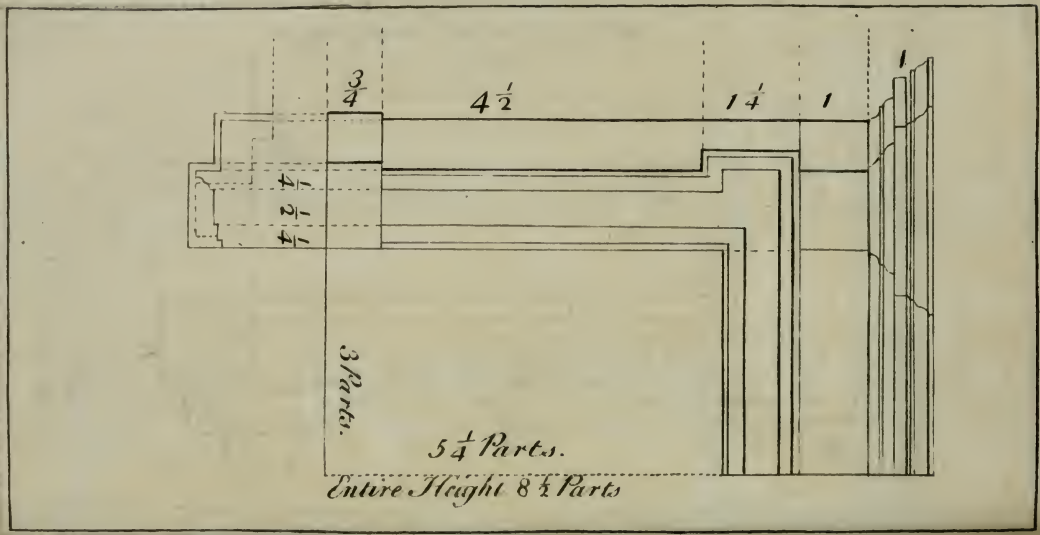


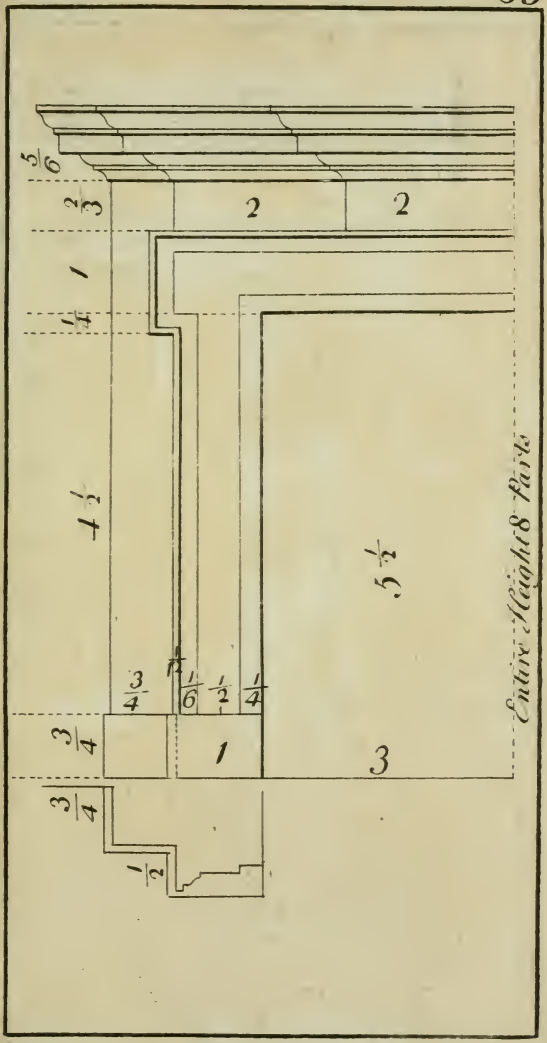
Moldings for Tabernacle Frames
One tenth of the entire Breadth

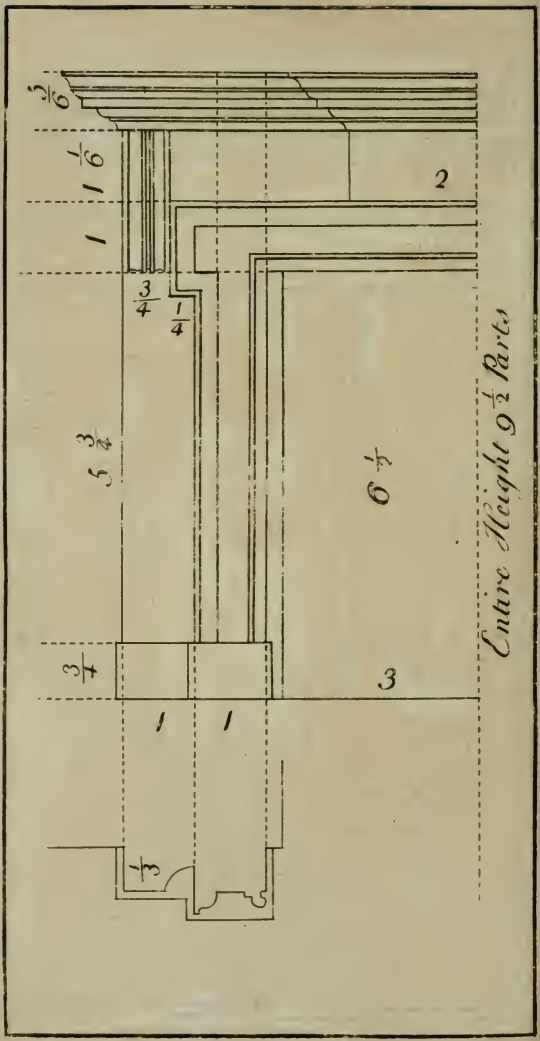


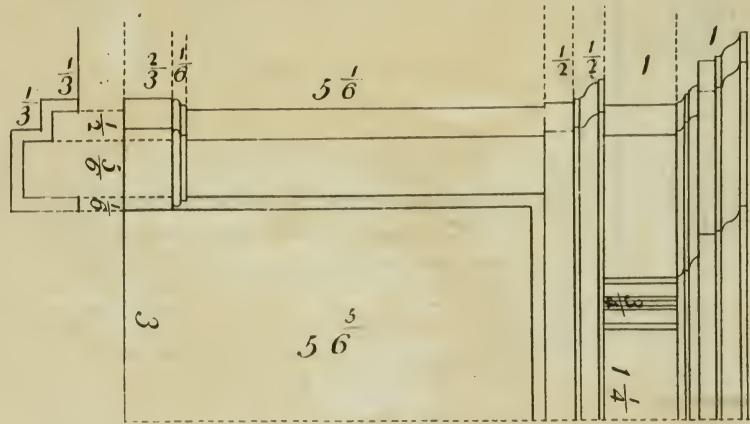

3/4
3/4
1
1/4
3/8
4 1/2
5
Entire Height 7 1/8 Parts
1/2
3 Parts
5/8
3/8
Vide, The word Chimney Piece in the Index, for ye Explanation of their Parts


5/6
2/3
1
1/4
4 1/2
1/2
3/4
1/2
1/2
1/4
1/2
1/4
1
1 1/4
3 Parts
5 1/2
The Entire Height 8 Parts

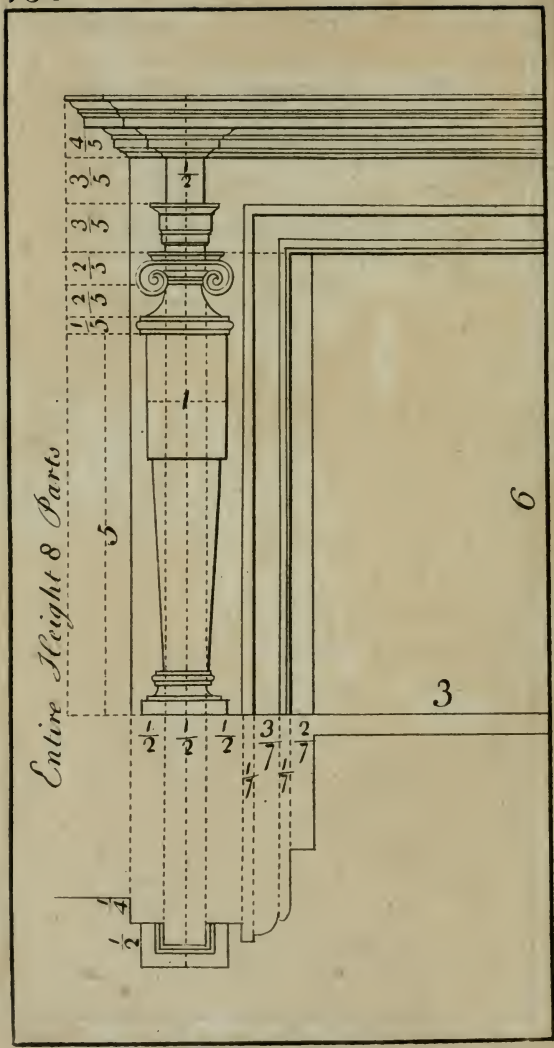

3/4
4 1/2
1 1/4
1
4 1/2
1/4
3 Parts.
5 1/4 Parts.
Entire Height 8 1/2 Parts

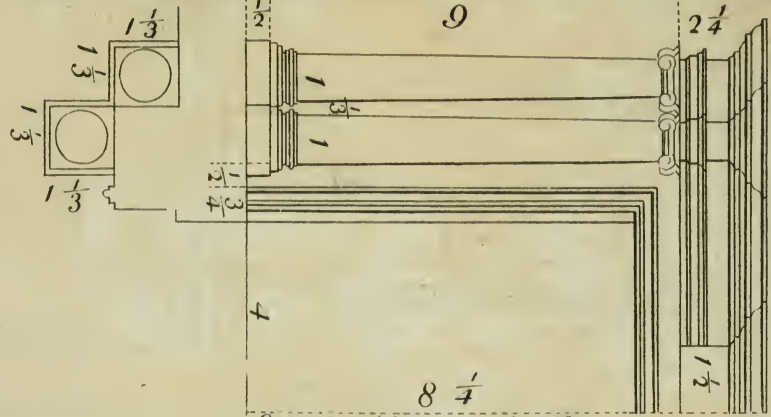

5/6
2/3
1
1/4
4 1/2
3/4
3/4
1/2
2
2
1/6
1/2
1/4
1
3
5 1/2
Entire Height 8 Parts


5/6
1 1/6
1
3/4
1/4
5 3/4
3/4
1
1
1/3
2
6 1/2
3
Entire Height 9 1/2 Parts

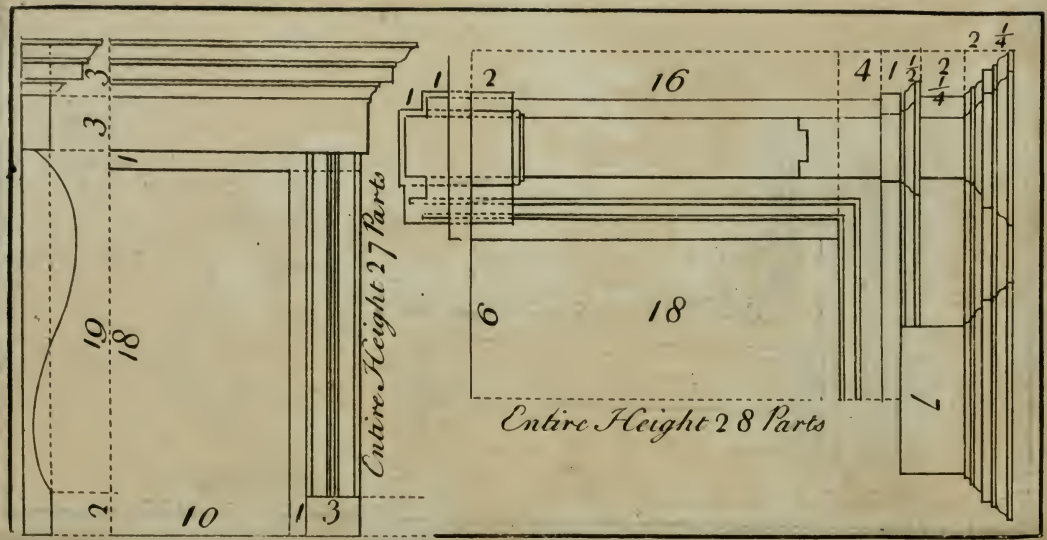


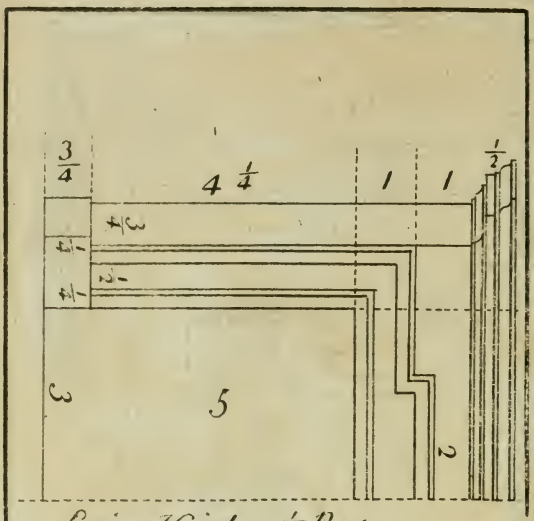
Entire Height 9 Parts


Entire Height 8 Parts
4/5
3/5
3/5
2/5
2/5
1/5
1/2
1
5
6
3
1/2
1/2
1/2
3/7
2/7
1/7
1/7
1/4
1/2

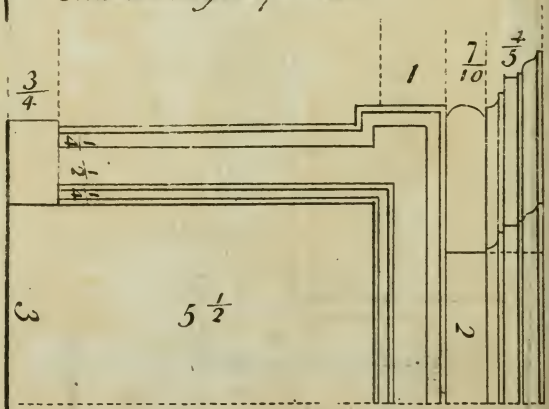


Entire Height 11 3/4 Parts

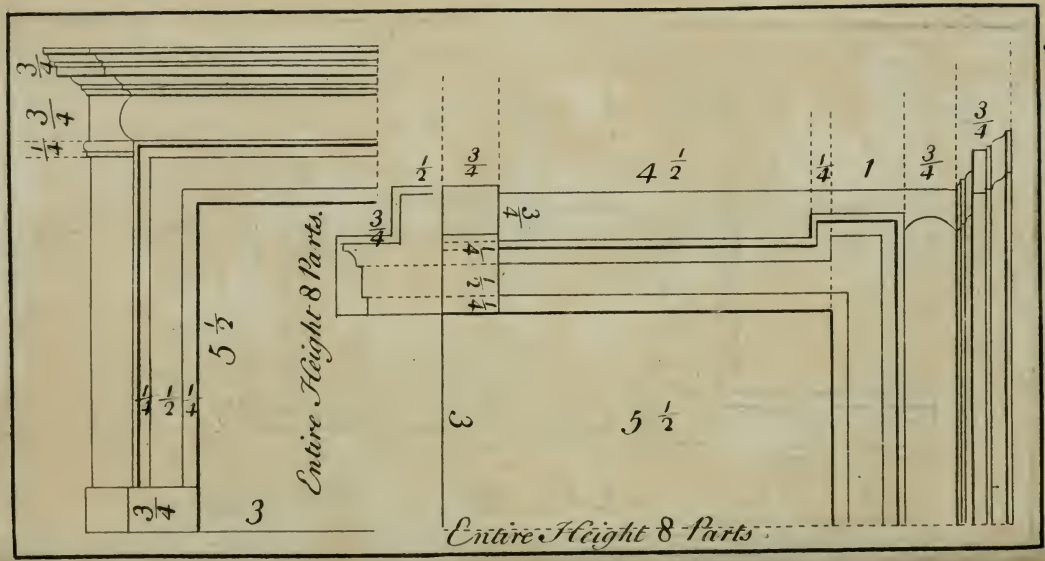

Entire Height 27 Parts
Entire Height 28 Parts

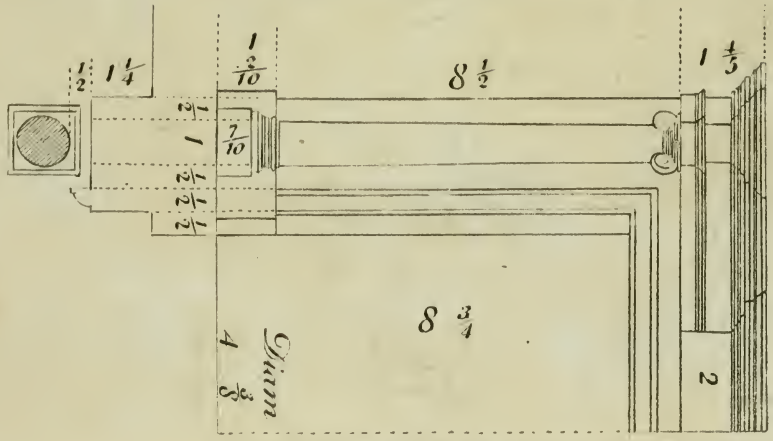


Entire Height 7 1/2 Parts



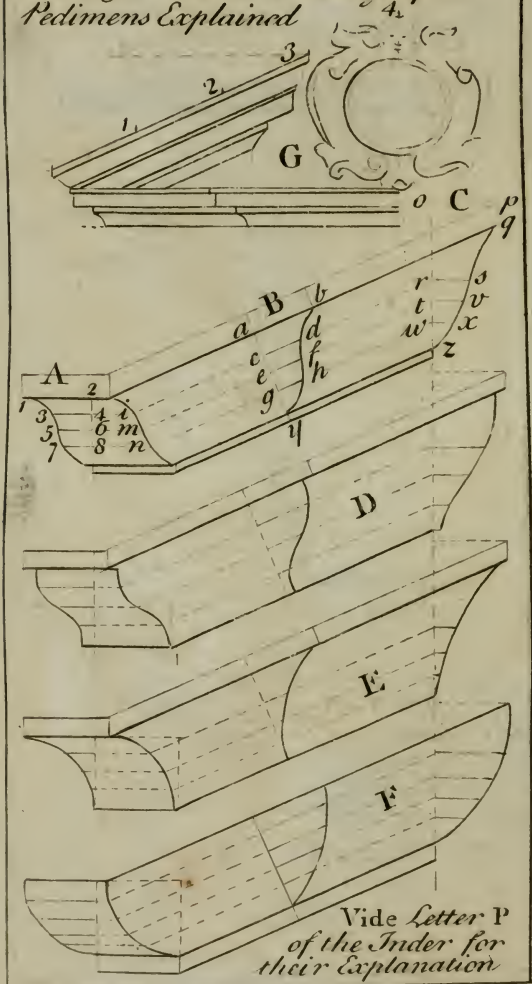
Entire Height 7 1/2 Parts


3 1/4
3 1/4
1/4
1/4 1/2 1/4
5 1/2
3 1/4
3
Entire Height 8 Parts.
1/2
3/4
3/4
3/4
1/4 1/2 1/4
3
5 1/2
4 1/2
1/4
1
3/4
3/4
Entire Height 8 Parts.

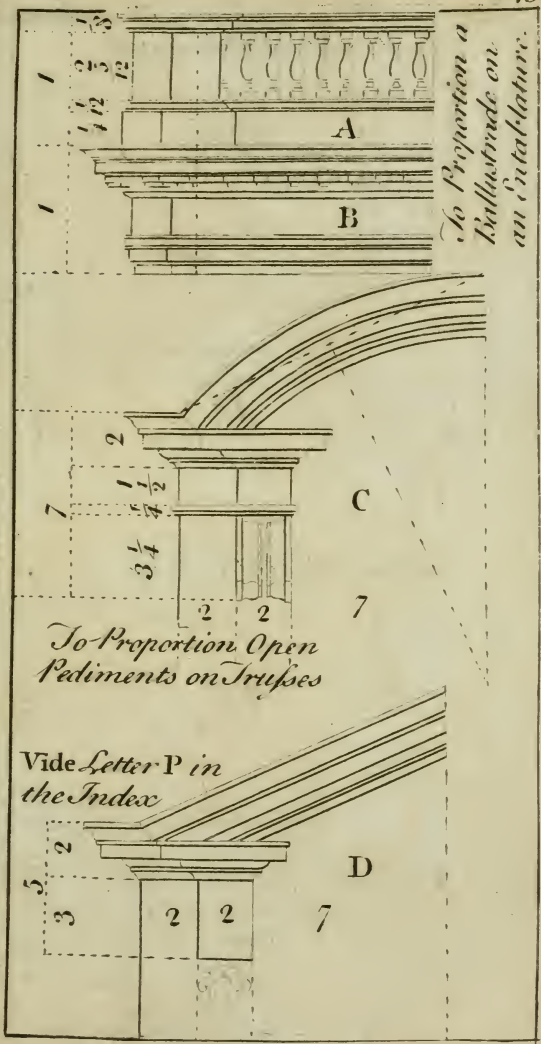


Entire Height 11 1/2 Diam. of the Column.

Raking & Returned Moldings of Pedimens Explained



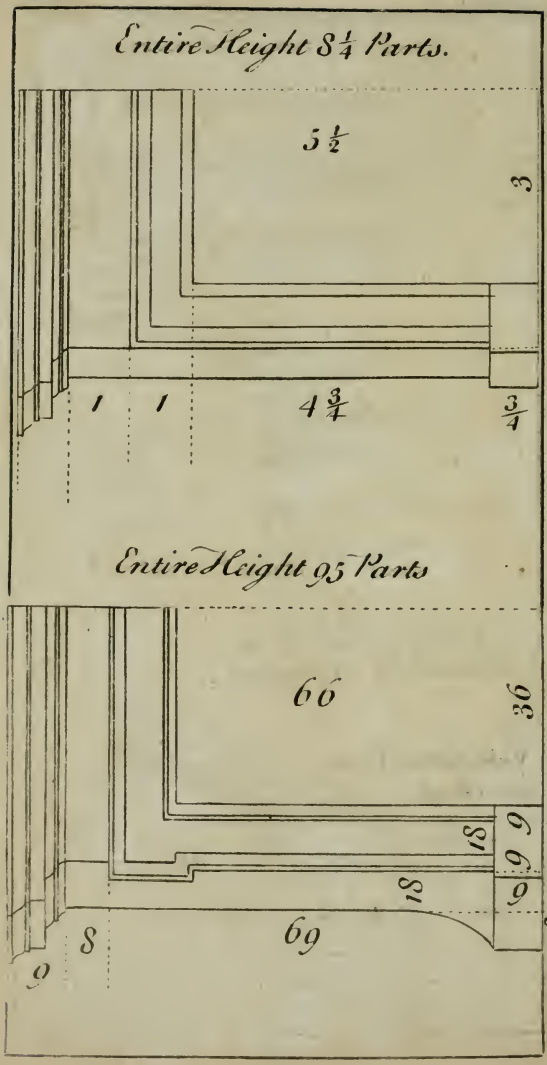
Vide *Letter* P *of the Inder for their Explanation*

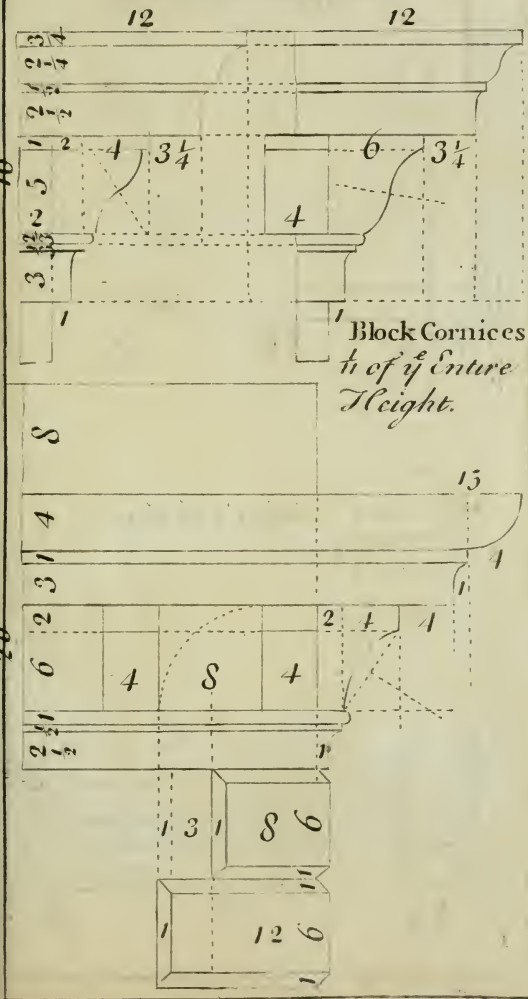


To Proportion a Ballustrade or an Entablature.

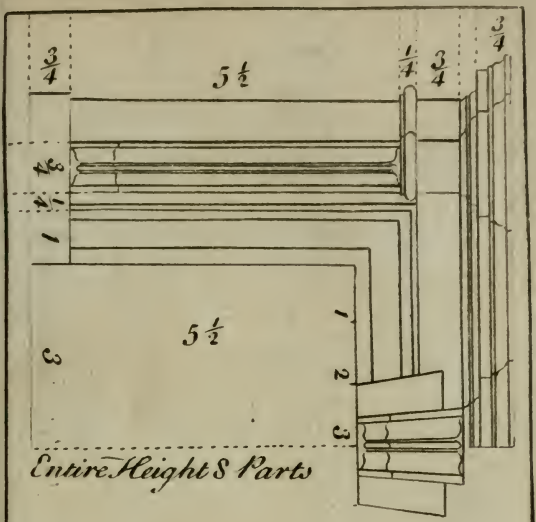
To Proportion Open Pediments on Trusses

Vide Letter P in the Index

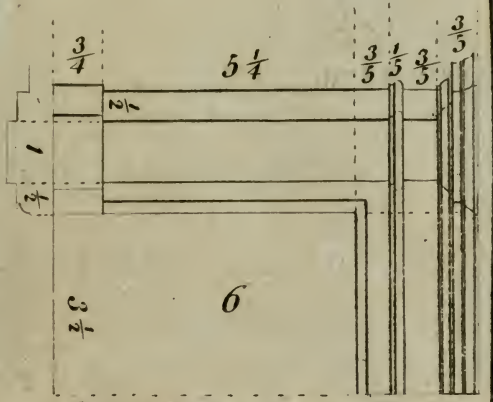

Entire Height 8 1/4 Parts.
5 1/2
3
1
1
4 3/4
3/4
Entire Height 95 Parts
66
36
18
9
9
36
18
9
18
8
69
9



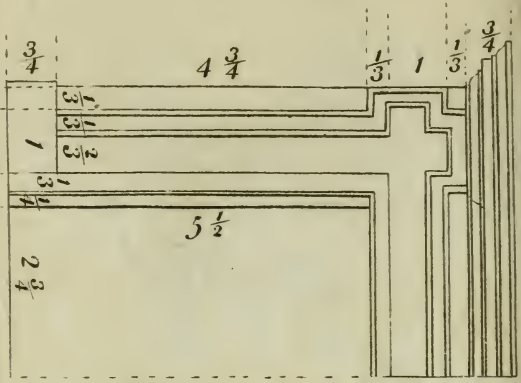
Block Cornices
th of ye Enture
Height.



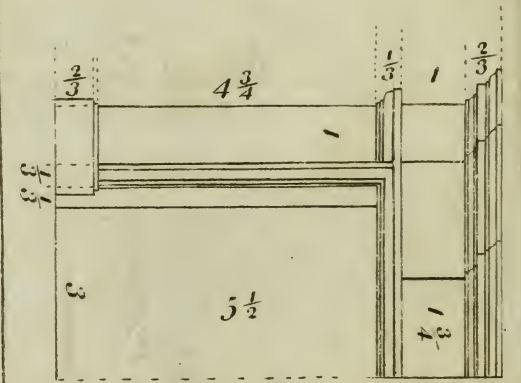
Entire Height 8 Parts



Entire Height 8 Parts.

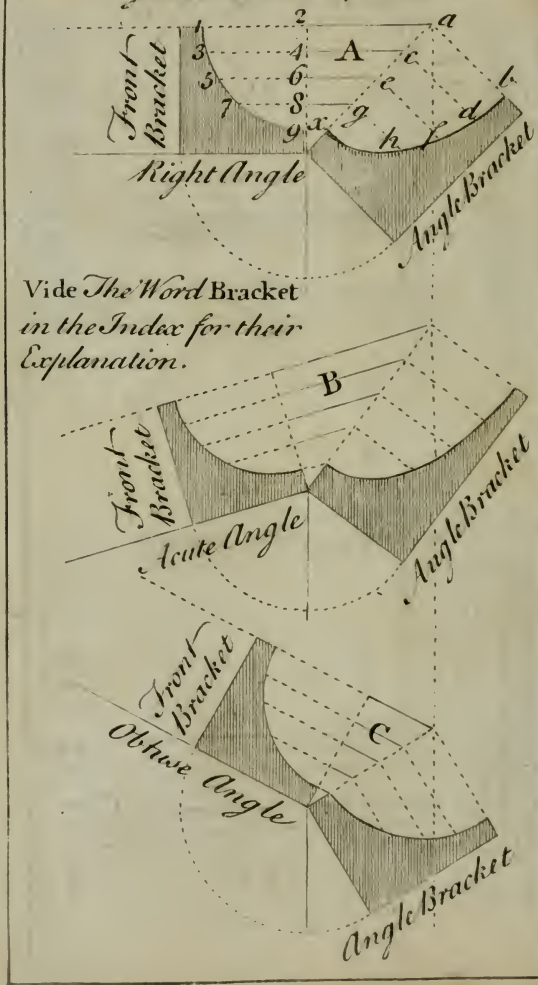


Entire Height 8 2/3 Parts.

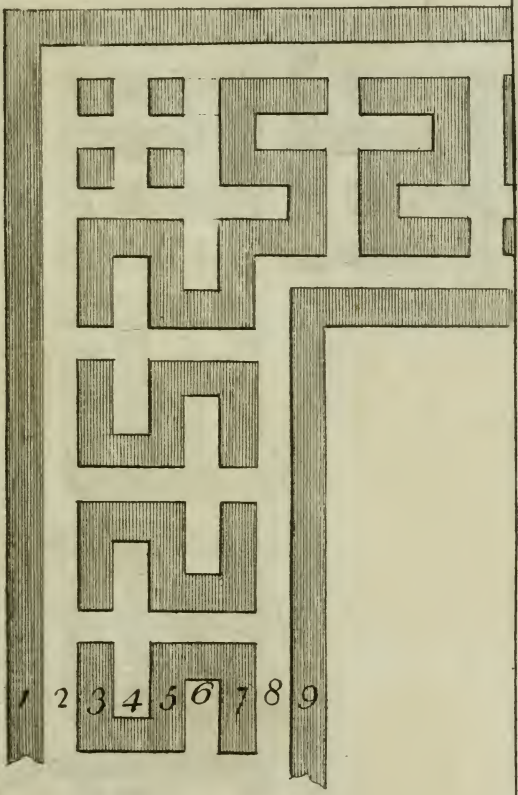


Entire Height 7 1/2 Parts.

Angle Brackets Explained.



Vide *The Word* Bracket *in the Index for their Explanation.*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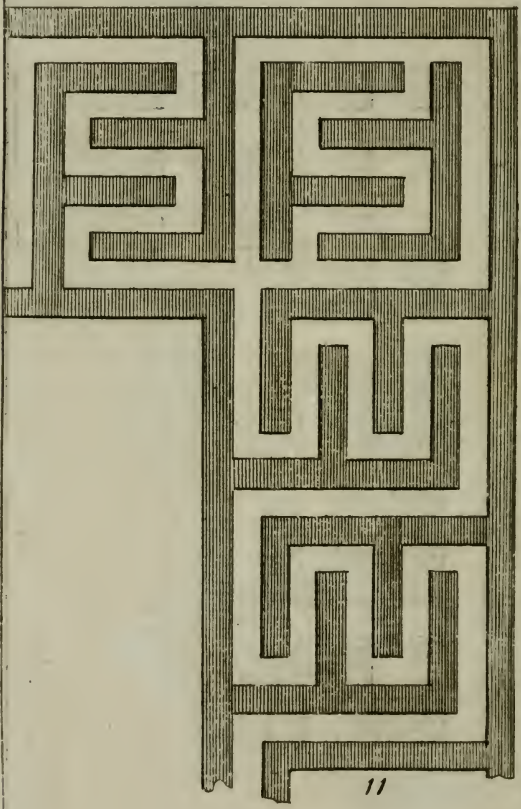
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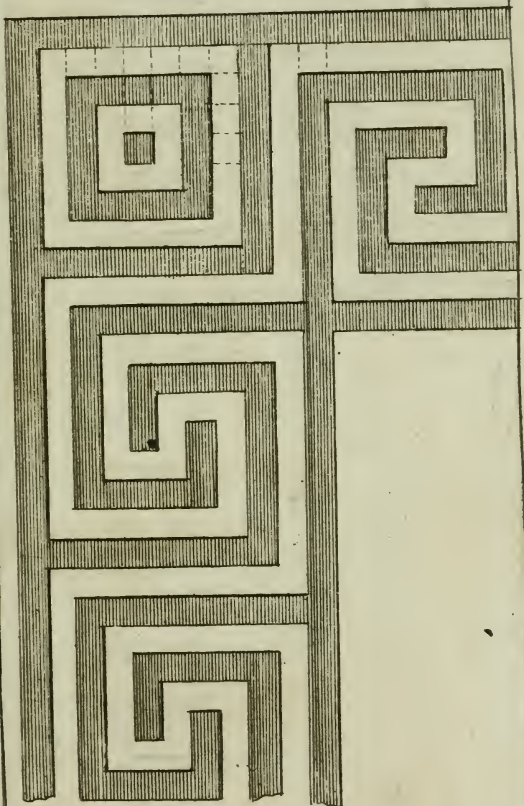

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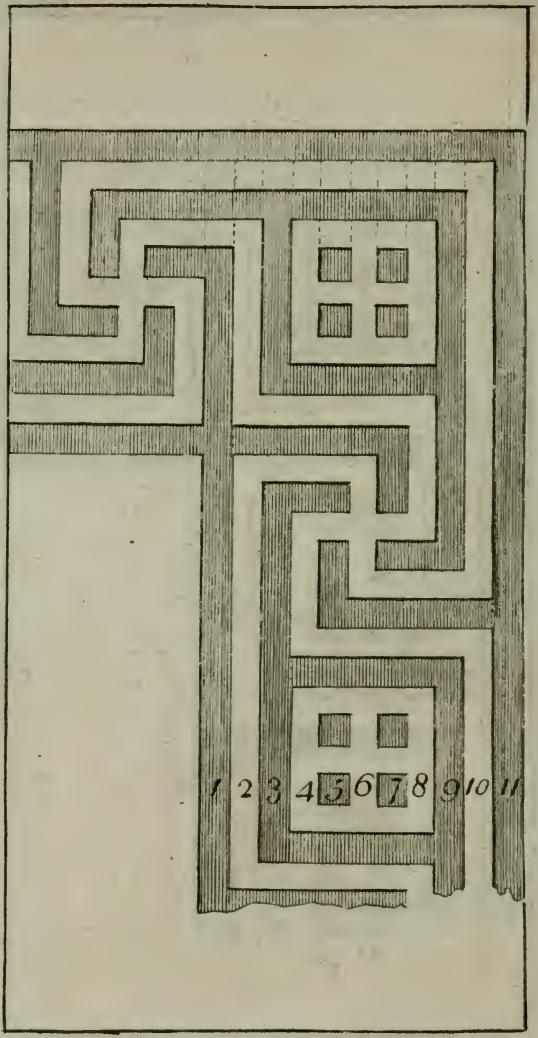
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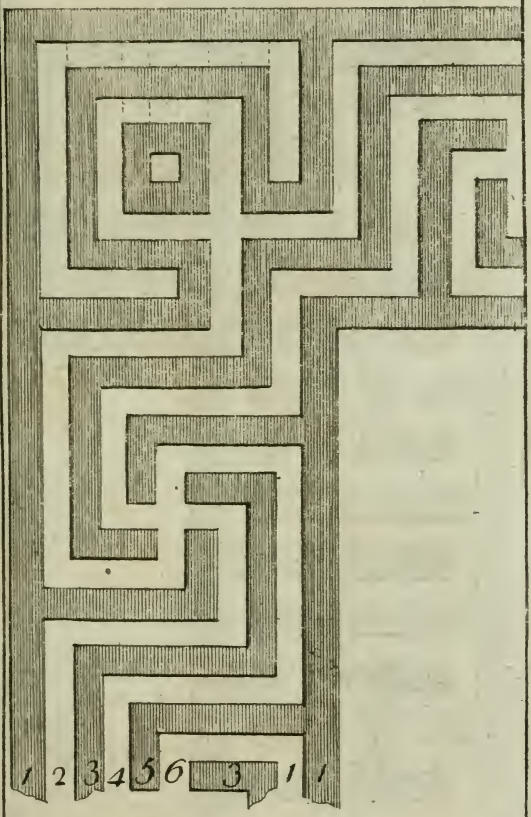
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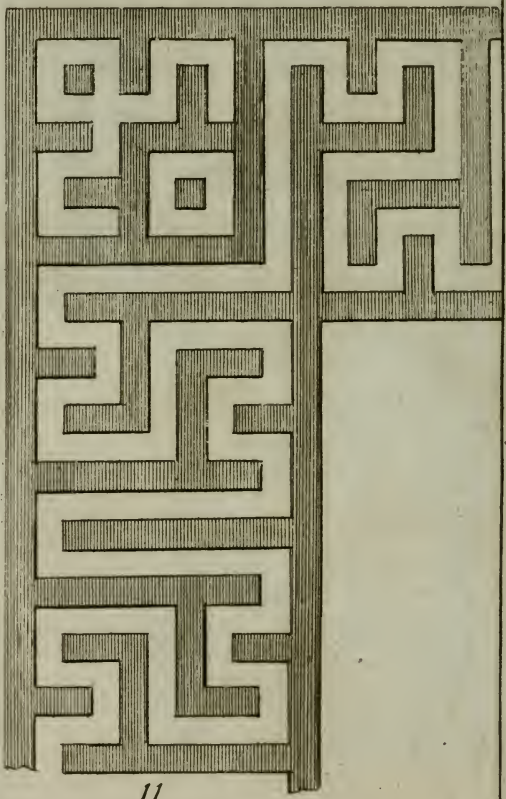

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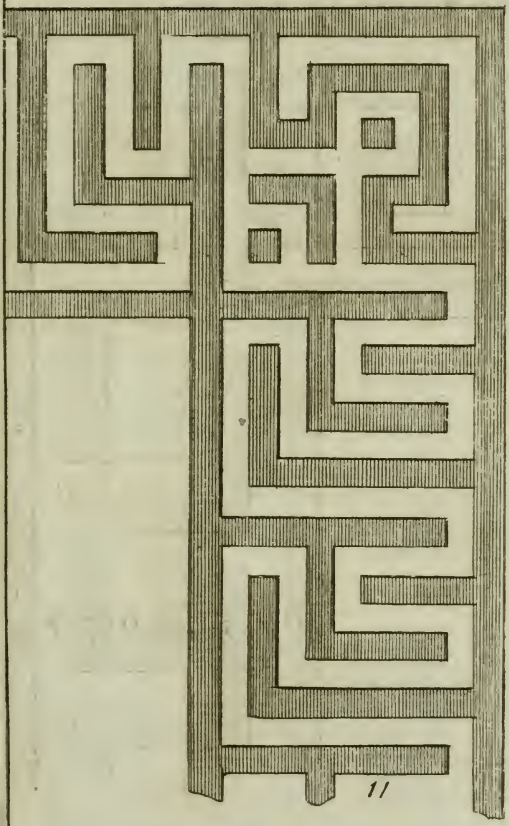
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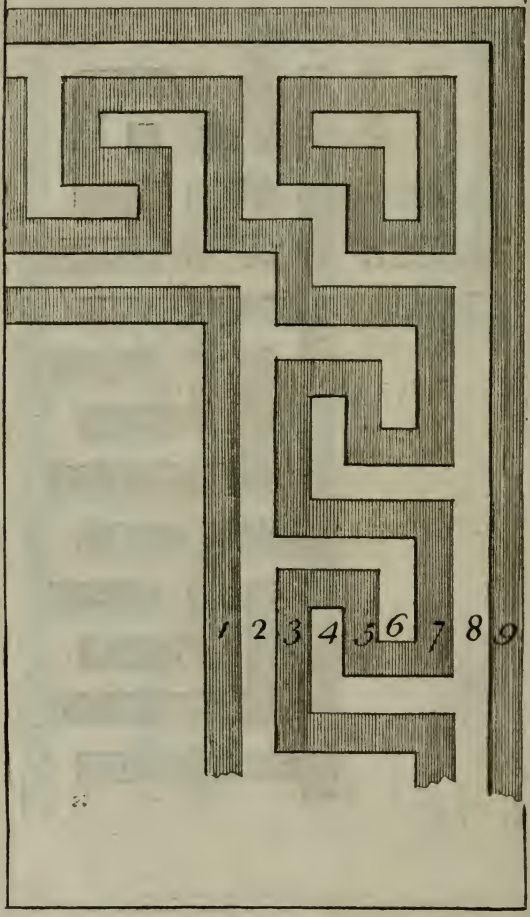
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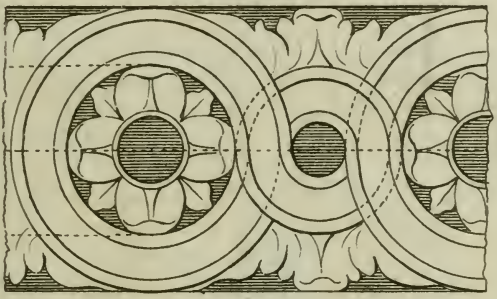
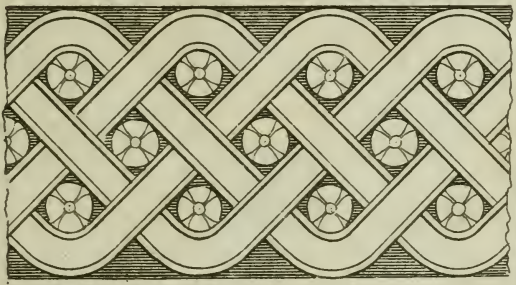
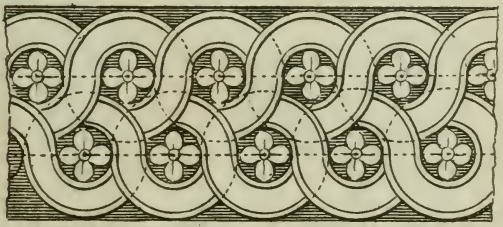
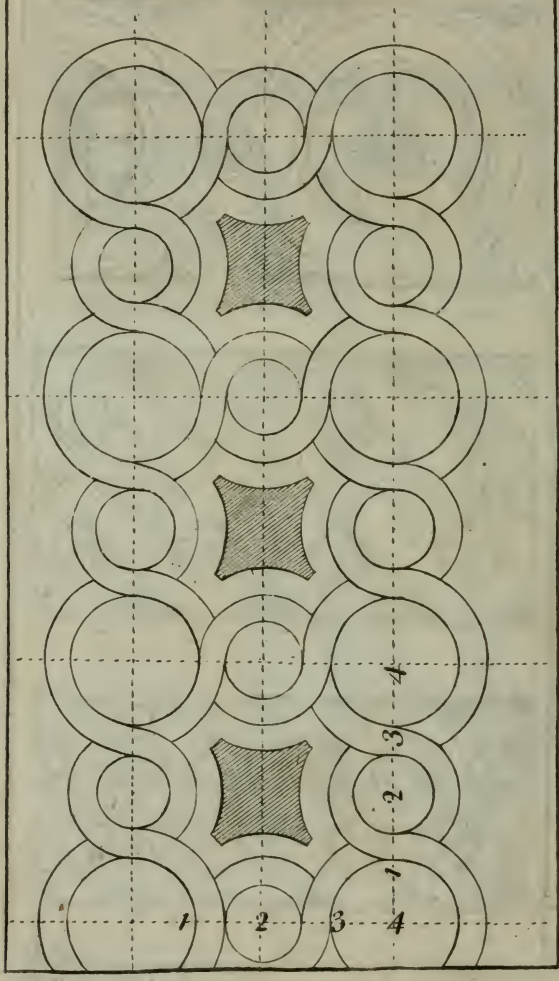
Guilochis



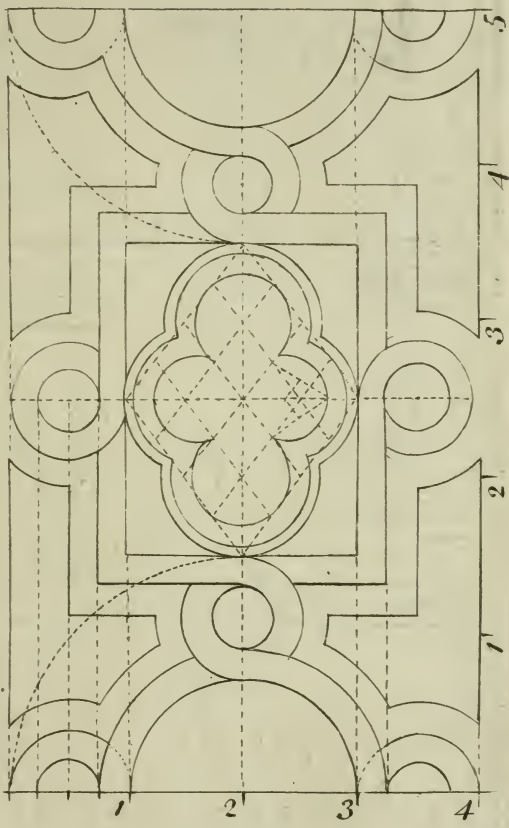




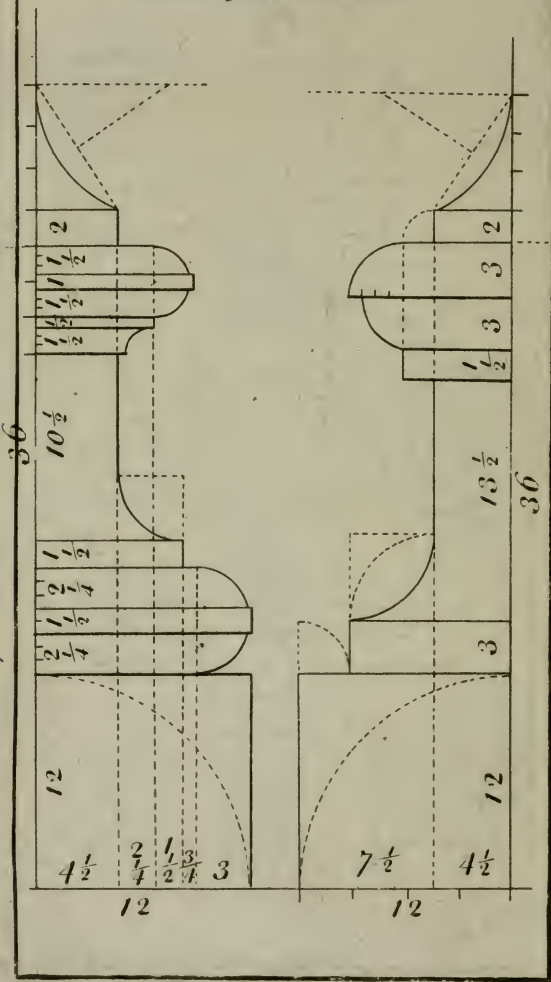
The Antient Guilochi.



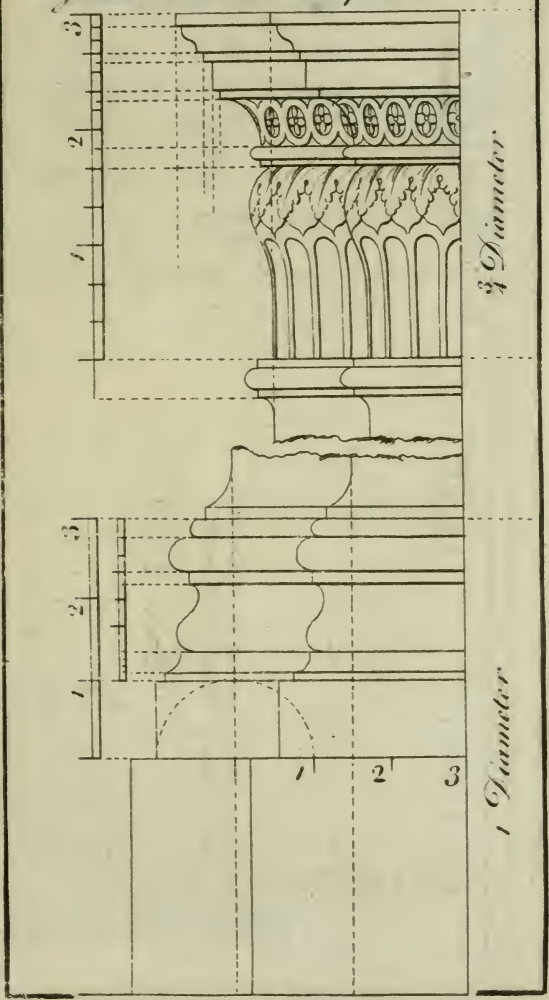
Gothick Guilochi.



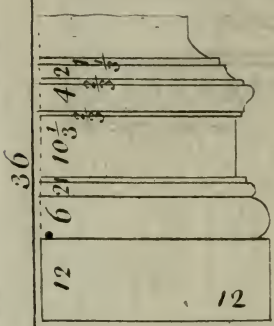
Bases for Gothick Columns

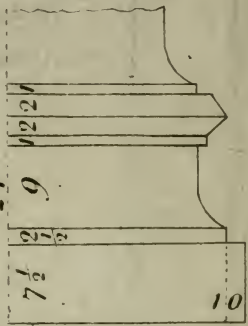


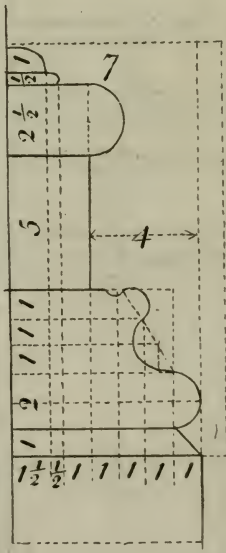
Gothick Base and Capital.



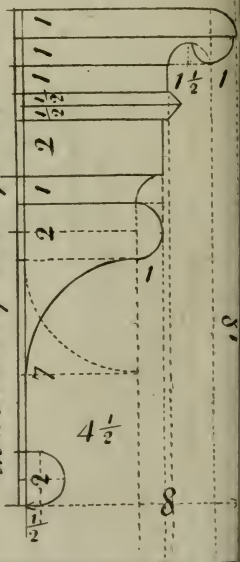
Bases *for Gothick Columns*



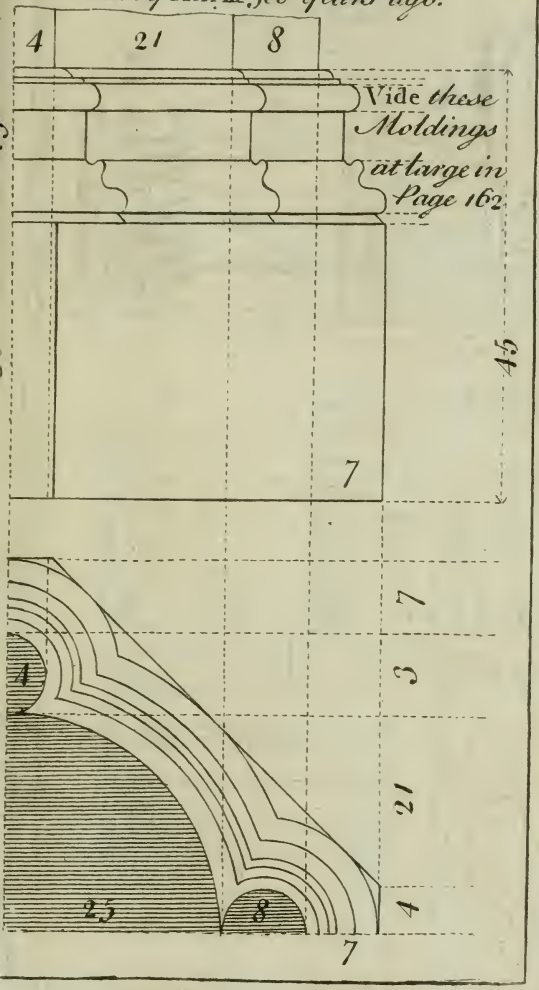




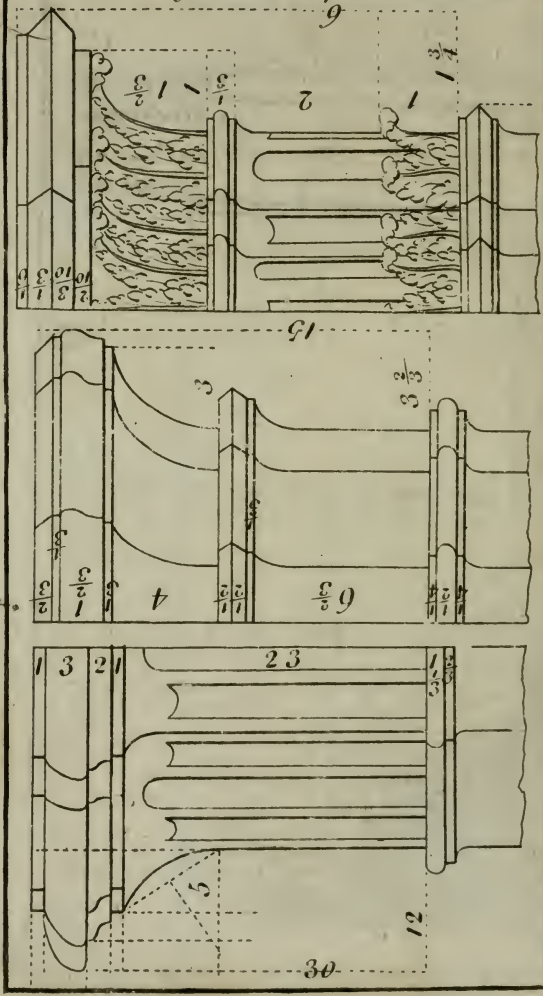
The Base & Capital of the Column in West Abby Church by Hen III.



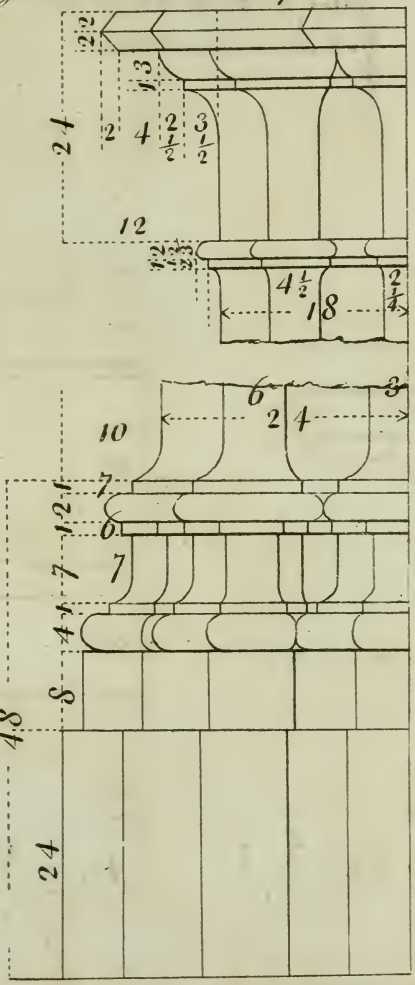
The Base & Plan of ye Column in West.r Abby
Built by Hen III. 500 Years ago.



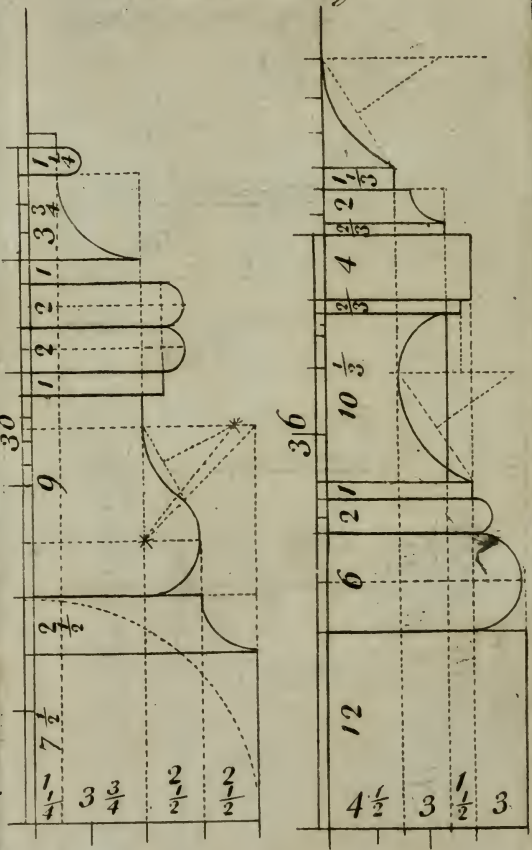
Gothick Capitals



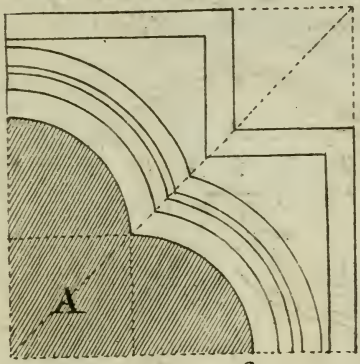
Gothick Base and Capital

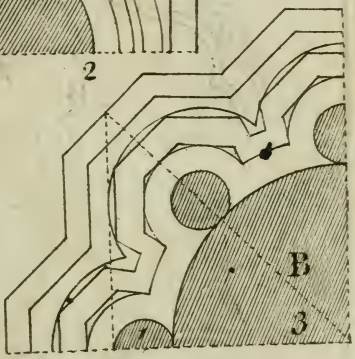


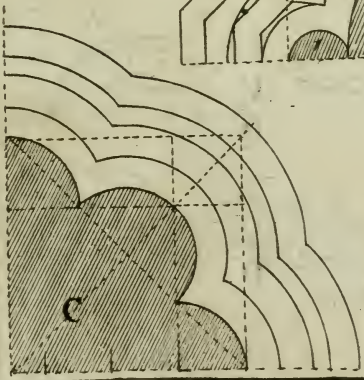
Bases for Gothick Columns
1 Diameter in Height.



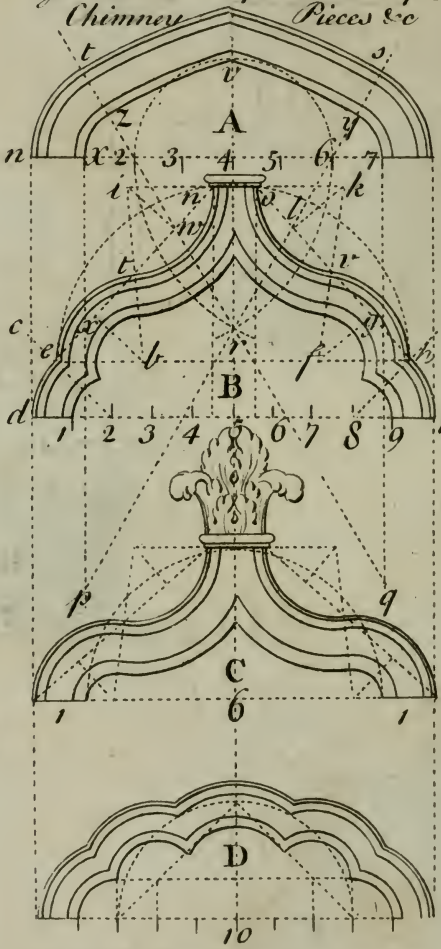
Shafts *of Gothick Columns.*



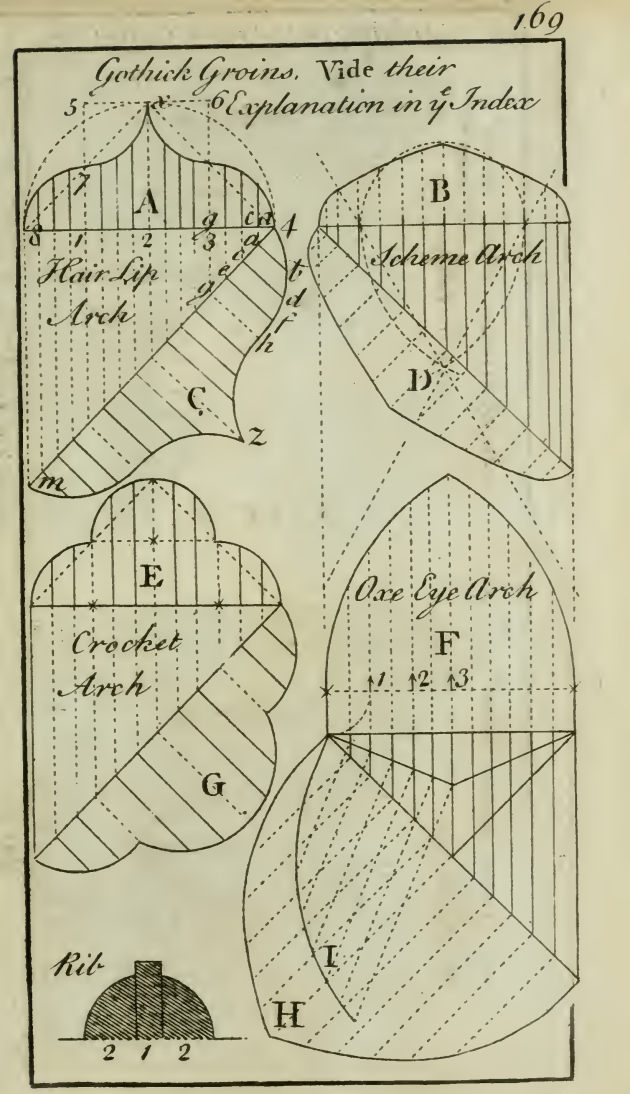




Gothick Arches for Heads of Chimney Pieces &c



Vide the Intex for Explantion.


Gothick Groins. Vide their
Explanation in ye Index
A
Hair Lip
Arch
B
Scheme Arch
C
D
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Crocket
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G
Oxe Eye Arch
F
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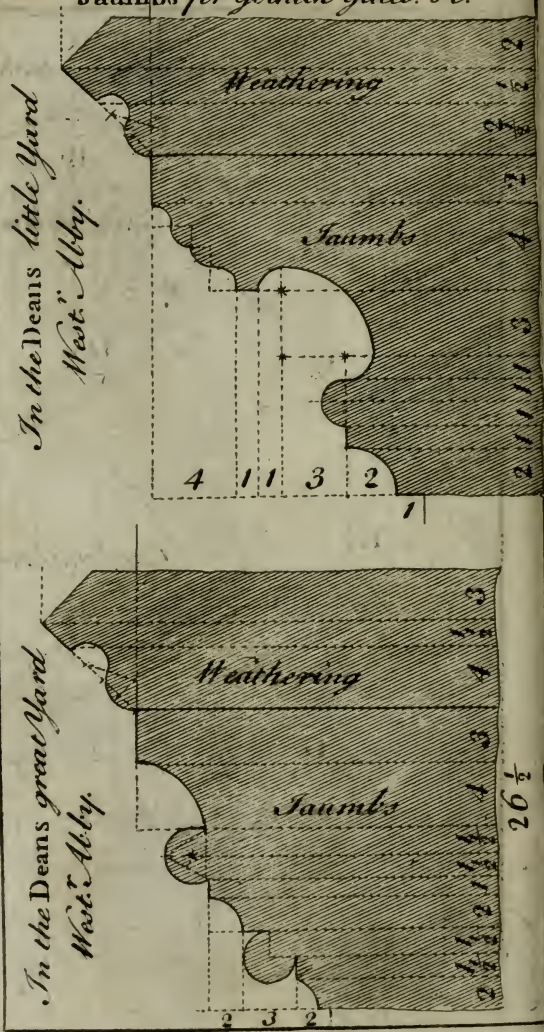
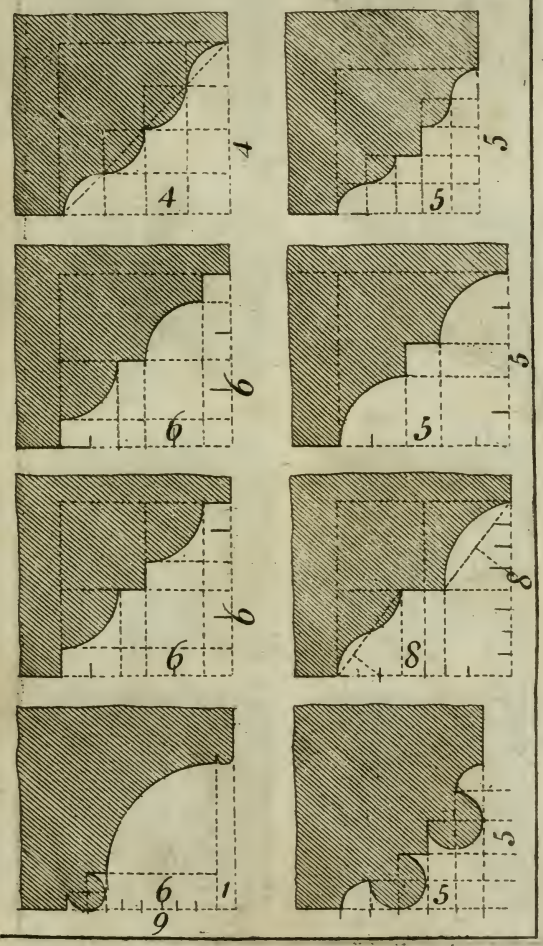
I
Rib

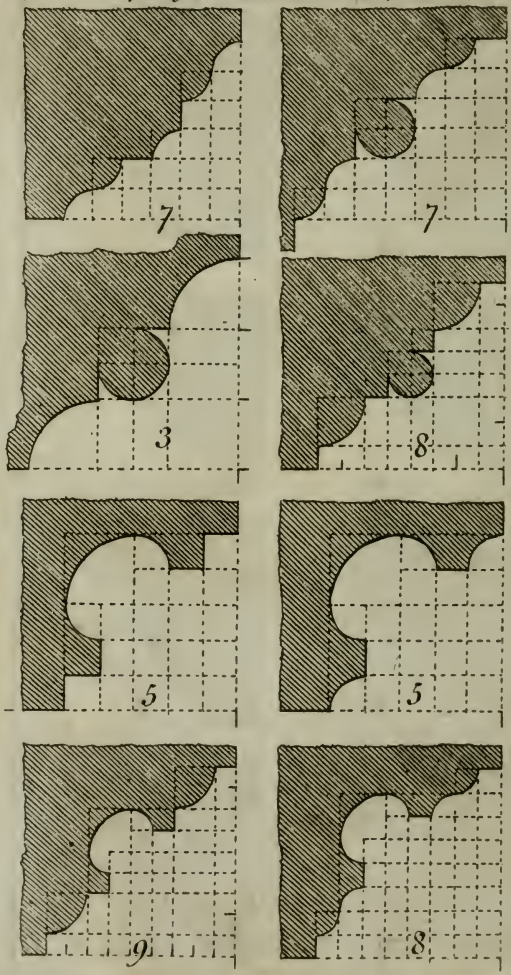
Jaumbs for Gothick Gates. &c.



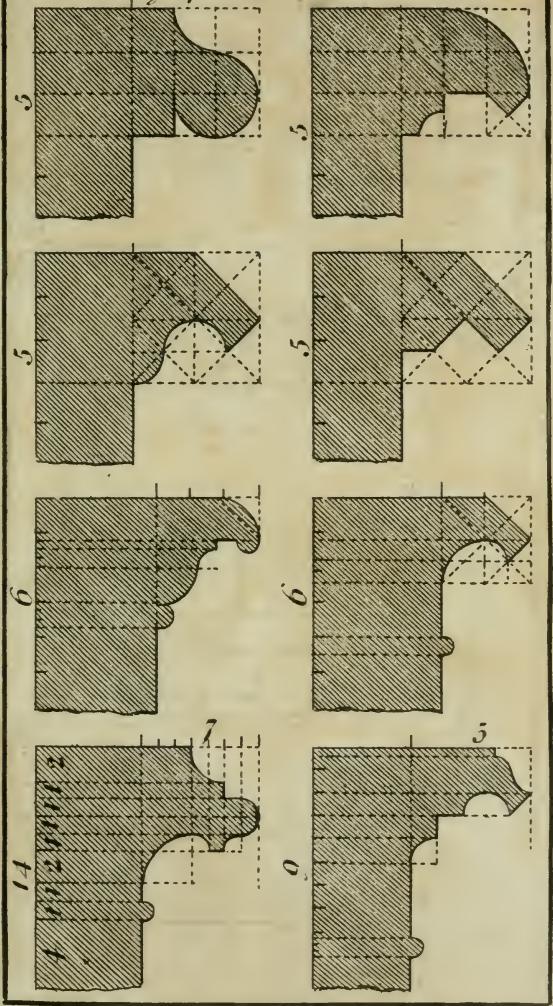
Jaumbs *for Gothick Doors &c*



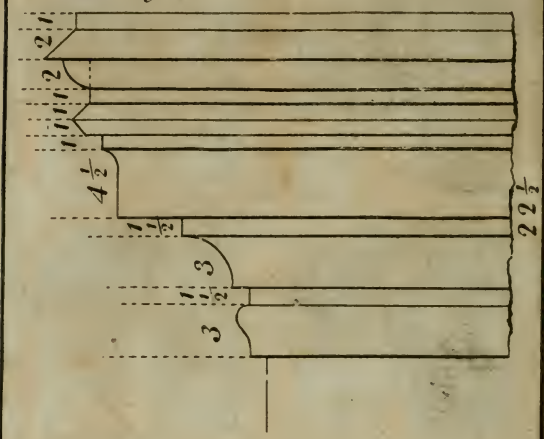
Jaumbs for Gothick Chimney Pieces &c

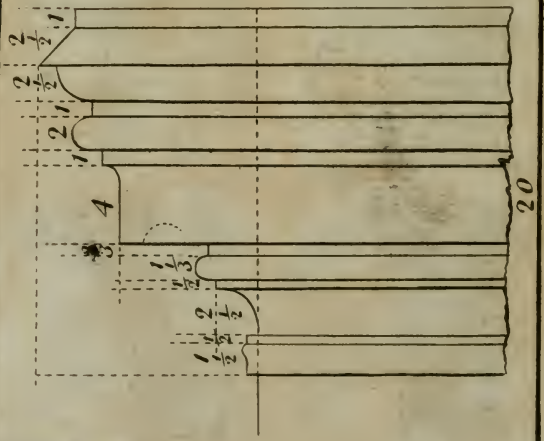


Weatherings for Windows Doors &c.

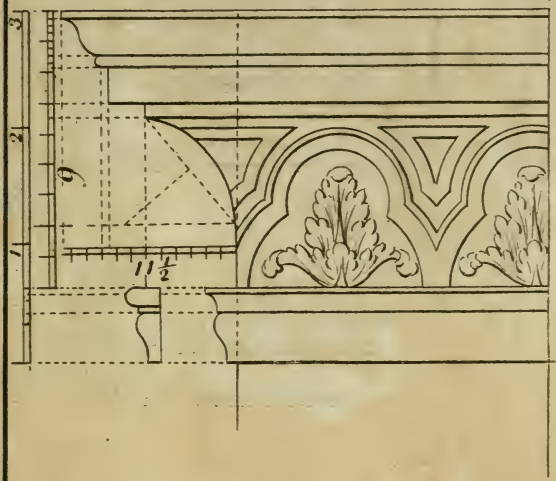


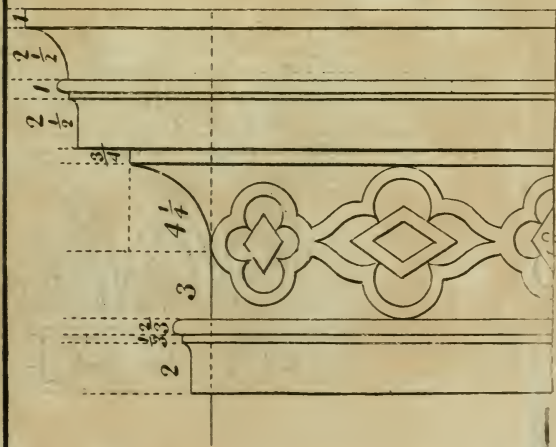
Gothick Cornices



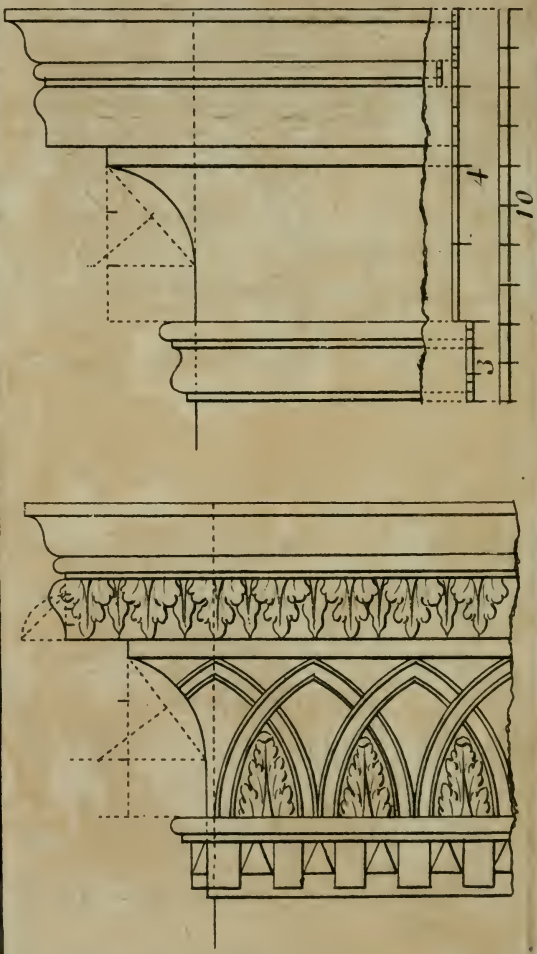


Gothick Cornices.

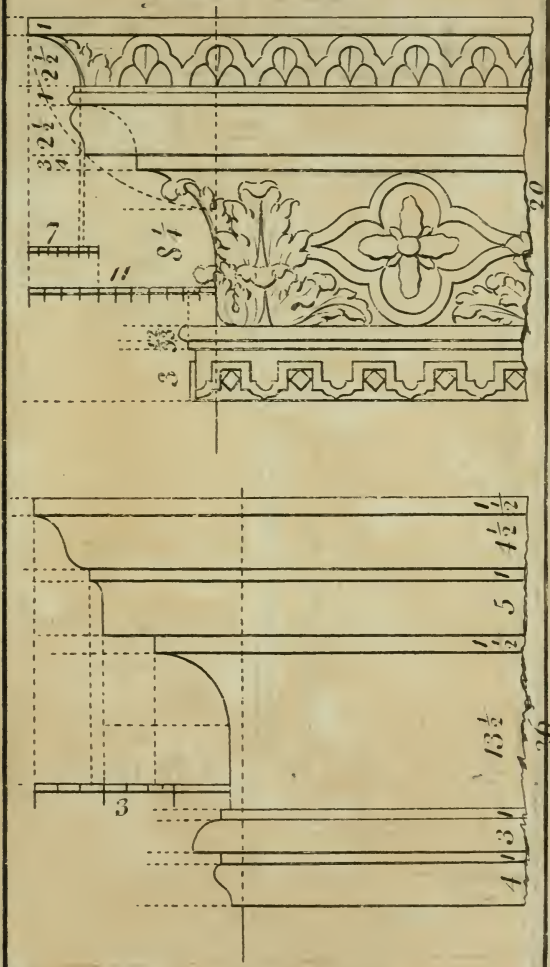


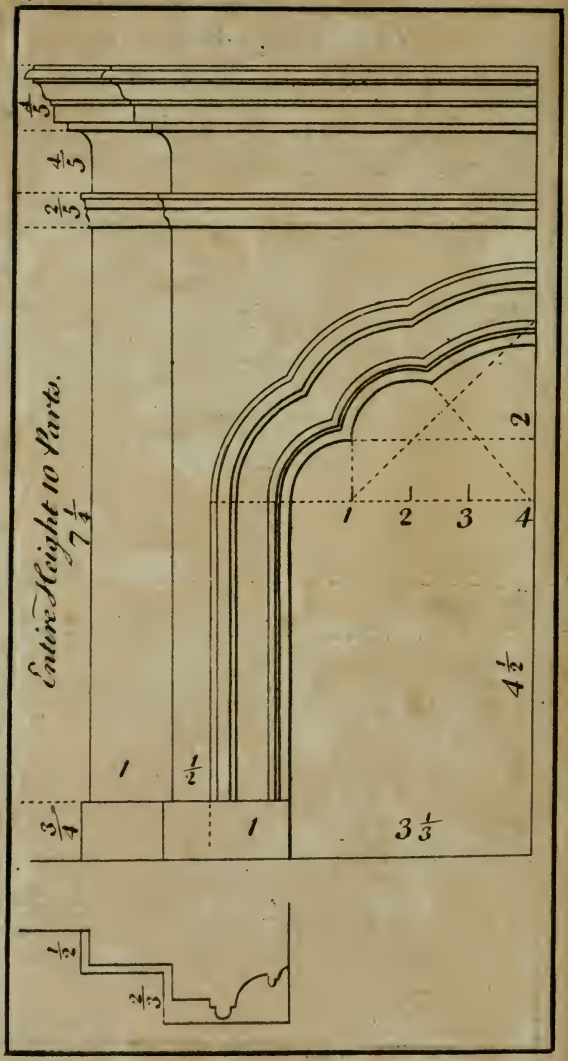


Gothick Cornices.



Gothick Cornices.




Entire Height 10 Parts.
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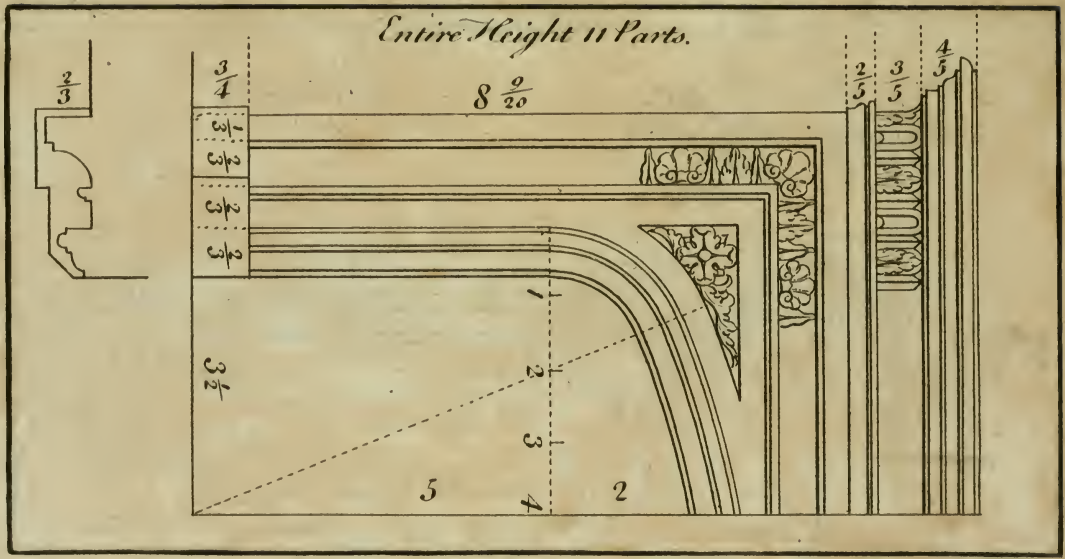
1/2
2/3


Entire Height 11 Parts.
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8 9/20
2/5
3/5
4/5
3/2
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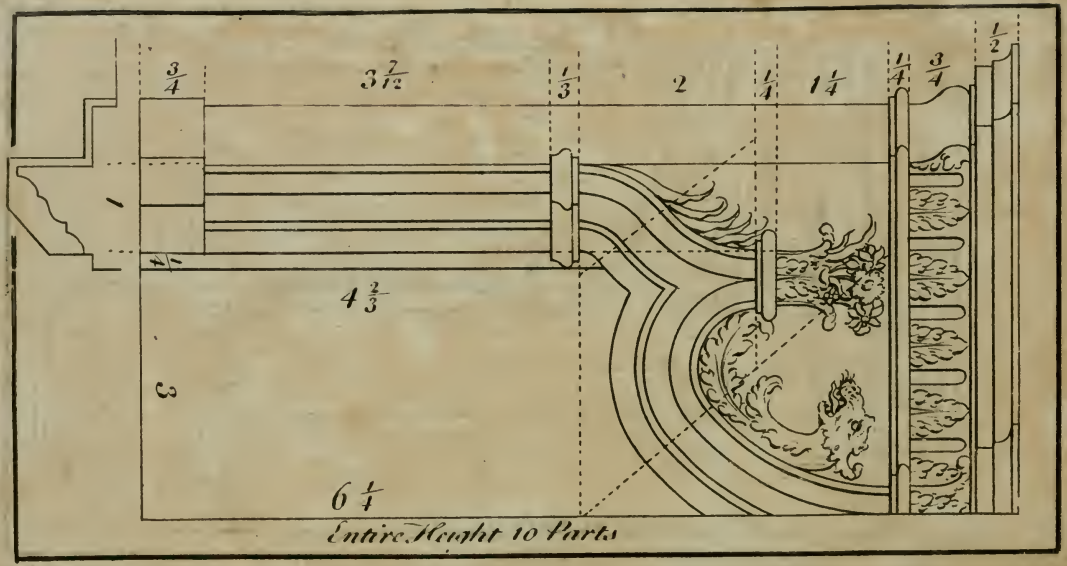
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3 7/12
1/3
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1/4
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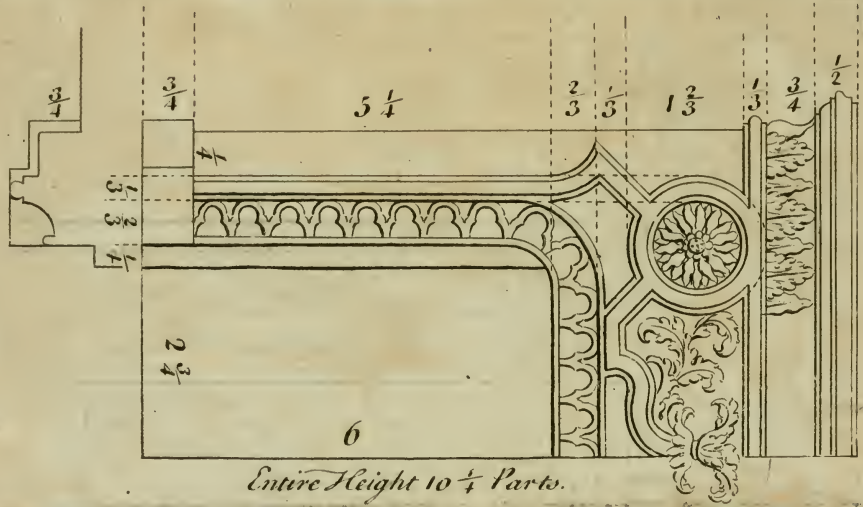
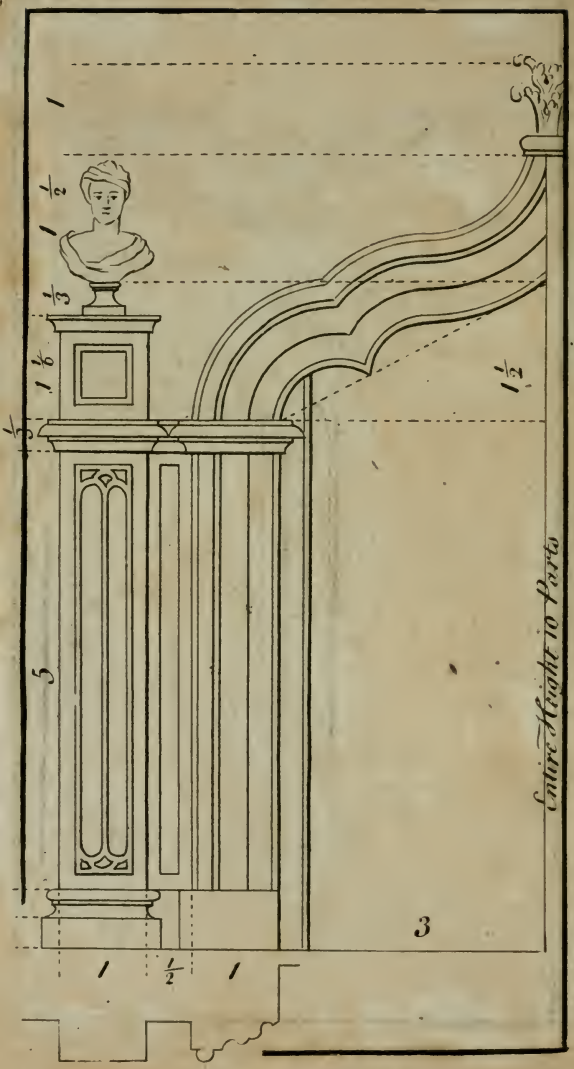
1
4 2/3
3
6 1/4
Entire Height 10 Parts



Entire Height 10 1/4 Parts.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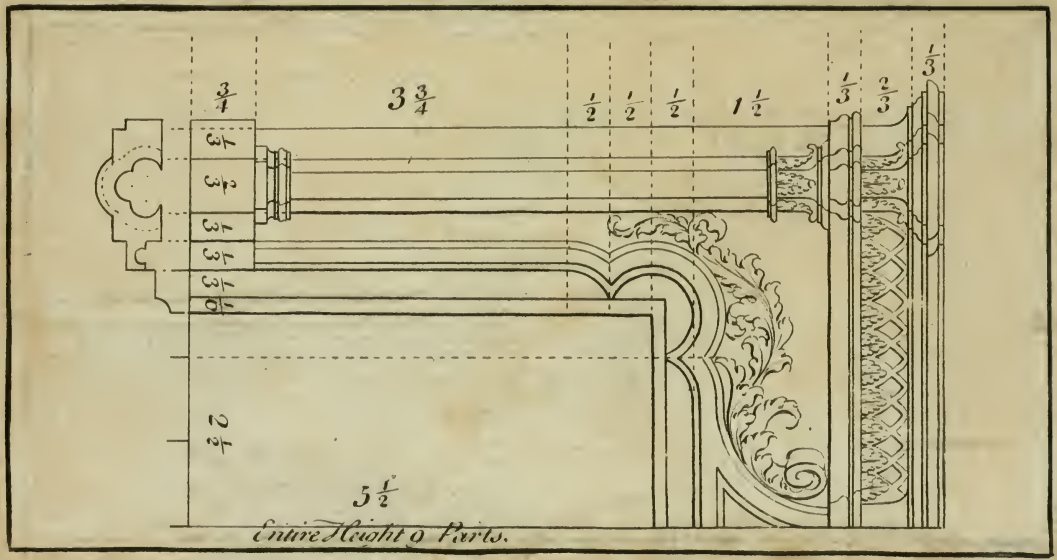
1/2
1
1/3
1 1/6
1/3
5
1 1/2
Entire Height 10 Parts
3
1
1/2
1


3/4
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1/2
1/2
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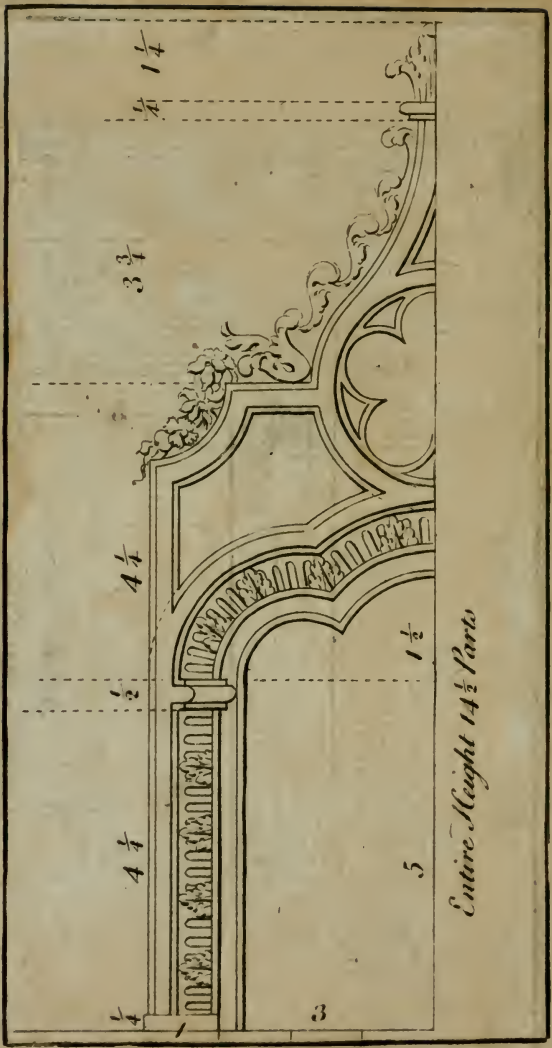
1/3
1/3
1/3
2 1/2
5 1/2
Entire Height 9 Parts.



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